
The Modern Language Journal

CONTENTS

A STANDARDIZED VOCABULARY FOR ELEMENTARY SPANISH, ELSIE I. JAMIESON.....	325
THE APPEAL OF FRENCH LITERATURE, ALGERNON COLEMAN.....	335
READERS, WRITERS AND ORALISTS. A PROBLEM IN SPECIALIZATION, PHILIP H. CHURCHMAN.....	345
GERHART HAUPTMANN—CHRISTIAN OR PAGAN?, T. M. CAMPBELL.....	353
FRENCH READING IN SECONDARY SCHOOLS, 1918-1923, JOHN VAN HORNE.....	363
NOTES AND NEWS.....	369
REVIEWS.....	373
BOOKS RECEIVED.....	386

Entered as second-class matter, April 26, 1920, under Act of March 3rd, 1879, at the postoffice at Menasha, Wis. Acceptance for mailing at the special rate of postage provided in Section 1103, Act of October 3, 1917, authorized September 24, 1918.

THE MODERN LANGUAGE JOURNAL is published monthly from October to May inclusive by the National Federation of Modern Language Teachers.

The subscription price is \$2.00 a year; 30 cents a single copy; postage free.

Communications for the editors and manuscripts should be addressed to J. P. W. Crawford, Managing Editor, University of Pennsylvania, Philadelphia, Pa.

All business letters and advertisements should be addressed to Arthur G. Host, Business Manager, Troy High School, Troy, N. Y.

The Modern Language Journal

Published by

THE NATIONAL FEDERATION OF MODERN LANGUAGE TEACHERS

Executive Committee

- A. C. CANFIELD, University of Michigan, *President*
C. E. YOUNG, University of Iowa, *Vice-President*
C. H. HANDSCHIN, Miami University, *Secretary*
ANNA WOODS BALLARD, Teachers College, Columbia University
F. C. BARNES, Union College, Schenectady, N. Y.
IRVIN S. GOODMAN, La Grange College, La Grange, Mo.
E. F. HAUCH, Hamilton College, Clinton, N. Y.

Managing Editor

- J. P. W. CRAWFORD, University of Pennsylvania, Philadelphia, Pa.

Associate Editors

- ERNEST J. HALL, Yale University, New Haven.
B. Q. MORGAN, University of Wisconsin, Madison.
LAURA B. JOHNSON, University of Minnesota High School, Minneapolis.
C. M. PURIN, Hunter College, New York
WILLIAM R. PRICE, State Department of Education, Albany, N. Y.

Business Manager

- ARTHUR G. HOST, Troy High School, Troy, N. Y.

REGIONAL ASSOCIATION OF MODERN LANGUAGE TEACHERS

THE CENTRAL WEST AND SOUTH—

- President*, A. DE SALVIO, Northwestern University, Evanston, Ill.
Secretary, C. H. HANDSCHIN, Miami University, Oxford, Ohio.
Remit all subscriptions in above territory directly to the Business Manager except that members of the following local associations will remit to their respective local secretaries:—Wisconsin, Michigan, Kansas, Indiana, Missouri, Virginia, Oklahoma, Nebraska, Minnesota, Iowa, and the Chicago Society of Romance Teachers.

NEW YORK STATE (EXCLUDING N. Y. CITY)—

- President*, JAMES F. MASON, Cornell University, Ithaca.
Secy.-Treas., FERDINAND DIBARTOLO, Hutchinson High School, Buffalo.

MIDDLE STATES AND MARYLAND (INCLUDING N. Y. CITY AND DIST. OF COLUMBIA)—

- President*, FREDERICK S. HENRY, Tome School, Port Deposit, Md.
Secy.-Treas., HENRY GRATTAN DOYLE, George Washington University, Washington, D. C.

NEW ENGLAND—*President*, MARO S. BROOKS, Superintendent of Schools, Medford, Mass.

- Secy.-Treas.*, MICHAEL S. DONLON, High School of Commerce, Boston, Mass.

NEW JERSEY—*President*, ALANSON G. ALDEN, South Side High School, Newark.

- Sec.-Treas.*, MARGARET M. ALLEN, South Orange High School, South Orange.

SOUTHERN CALIFORNIA—*President*, B. C. BENNER, Lincoln High School, Los Angeles.

- Secretary*, AUGUSTINE DALLAND, John Burroughs Junior High School, Los Angeles.
Treasurer, P. J. BRECKHEIMER, Belmont High School, Los Angeles.

STATES AFFILIATED WITH NATIONAL FEDERATION

The State Modern Language Associations of Pennsylvania, Texas and North Carolina

The Modern Language Journal

Vol. VIII

MARCH, 1924

No. 6

A STANDARDIZED VOCABULARY FOR ELEMENTARY SPANISH.

By ELSIE I. JAMIESON

STANDARDIZATION should have as its results economy of time and labor, and a maximum of efficiency. These results are as desirable in the school as they are in the business world. The syllabi are evident proof that there has been an effort towards standardization of grammar for the modern language courses. A uniform basic vocabulary is equally necessary, if students are to understand the language used in the class to which they may be promoted or transferred. However, until recently only slight attention has been directed towards a standardized vocabulary. After reading Dr. Wadepuhl's article on "A Standardized Vocabulary for Elementary German," published in the October number of the *MODERN LANGUAGE JOURNAL*, 1923, I decided to make a similar study of the vocabularies included in a number of well-known Spanish grammars. This study is based upon an examination of the following texts:—Coester, *A Spanish Grammar*; Crawford, *A First Book in Spanish*; De Vitis, *Brief Spanish Grammar*; Espinosa and Allen, *Beginning Spanish*; Fuentes and François, *A Practical Spanish Grammar*; Hanssler and Parmenter, *Beginners' Spanish*; Hills and Ford, *First Spanish Course*; Moreno Lacalle, *Elementos de Español*; Olmsted and Gordon, *Abridged Spanish Grammar*; and Wilkins, *First Spanish Book*.

My attention was first attracted by the great difference in the length of the vocabularies. The shortest contains 1050 and the longest 3432 words, exclusive of grammatical terms, proper names, articles, numerals and pronouns. Eight of the ten, however, ranged between 1050 and 1750 words.

Let us examine the ten vocabularies mentioned with a view to determining the number of words they have in common. If

you have read Dr. Wadepuhl's article, you are doubtless prepared for the amazing statement that only 249 words are common to the ten grammars, whereas the total number of different words is 4488.

Imagine that you have a class composed of students from ten schools, each of which uses a different grammar. Their common vocabulary is 249 words. How can such a situation be handled? You can not assign several hundred words to be learned for one lesson. To be sure, the students may acquire the words gradually, but it is going to involve a loss of time. What can be done to obviate the possibility of such a situation arising? We cannot hope to introduce one grammar into all the schools and make that vocabulary the requirement. The alternative is to use a word list.

The use of a word list does demand extra work on the part of the teacher, for words should not be parceled out in alphabetical blocks. There are two ways, however, in which words from a list may be profitably studied. One is, to use as dictation a passage containing the new words. Words are better remembered in their context. The other is to give a list of associated words as the basis for prepared oral work. The teacher should not grudge the extra work, since it will avoid a condition in the intermediate class closely resembling that of the builders of the Tower of Babel, for a common vocabulary of 249 words is scarcely half of the minimum vocabulary ascribed to a workman.

A really helpful word list should really contain two lists—one arranged alphabetically, and the other in logical groups. Dr. Wadepuhl mentions a methodical arrangement of all words in groups according to parts of speech, with sub-divisions according to inflections, umlauts, etc. What is the value of this? Groups of nouns according to declension and groups of irregular verbs might be helpful in German, but the other groups according to parts of speech seem futile.

There are two lists which are readily available:—Méras and Roth's "Pequeño Vocabulario" and the list compiled by a committee of the New York Society for the Experimental Study of Education, under the direction of Mr. Lawrence A. Wilkins, and published as a supplement to *El Eco*. For convenience, I shall call it Mr. Wilkins' list.

From the title page, the "Pequeño Vocabulario" is "a list of two thousand Spanish words arranged in logical groups for sentence building in the first two years." Here is an example of a logical group;—añadir, to add; batir, to beat, demolish; consistir, to consist; cubrir, to cover; decidir, to decide; escribir, to write; recibir, to receive; residir, to reside; unir, to join, unite; vivir, to live. Moreover, that is group 37 and I have only just reached such a common verb as *escribir*. For *sentarse* or *levantarse*, I should have to wait until almost the end of the second year. I say I should have to wait, for there is no index whereby I might hope to find the group of words relating to a given subject. Its arrangement alone would preclude its being a useful list.

Mr. Wilkins' list, on the other hand, is good. It contains about 1300 words exclusive of numbers, pronouns, months, etc. It is arranged alphabetically. The article occurs before the noun, and the following word is on a line with the article. Unless you have "lived" with textbook vocabularies, I doubt whether you realize how easy it is to miss words, when the word following a noun is indented to the line with the noun. There are three defects in the arrangement of the list, however, in that it does not distinguish between adverbs and prepositions when the English word is identical for both, and the Spanish requires *de*; that it does not give the special preposition following certain verbs; and that it does not suggest distinctions of meaning. How is the student to know when to use *devolver* or *volver*; *jugar* or *tocar*, etc.? In content it is good. Of the 1300 words, 844 occur in the list published by Professor Keniston in an article entitled "Common Words in Spanish" (*Hispania*, Vol. III, p. 85, March, 1920).

Professor Keniston's list was compiled according to the frequency with which the words occurred in plays, newspapers, reviews, short stories and novels. It is arranged in eight groups according to percentage of frequency. Each group is subdivided according to the parts of speech. The English equivalents are not given. Because of its arrangement, it is a difficult list with which to work. Approximately sixty-five per cent of Mr. Wilkins' list is made up of words known to be found in current reading material. However, it omits such common words as:—*nouns*—*amistad*, *arte*, *burro*, *cabo*, *cambio*, *catedral*, *causa*, *compañía*, *cuaderno*, *cumpleaños*, *dependiente*, *diario*, *dificultad*, *edición*,

época, esquina, estatua, estudiante, fe, figura, ganas, gobierno, héroe, importancia, independencia, juguete, librería, lucha, motivo, noche, novela, obra, ocasión, oficina, palacio, paraguas, premio, principio, servidor, tesoro, título, toalla, vendedor, viajero.

Verbs:—aguardar, anunciar, arrojar, caminar, causar, cargar, celebrar, cerrar, colgar, colocar, conducir, cultivar, dispensar, distinguir, fundar, huir, instruir, nombrar, participar, suplicar.

Adjectives:—continuo, elegante, extraño, ocupado, querido, real, etc.

Dr. Wadepuhl apparently found a solution of his problem by compiling a list of the words occurring most frequently in the grammars which he examined. Following his example I compiled a frequency list, the results of which are as follows:—249 words are used by all 10; 137 are used by 9; 128 are used by 8; 169 are used by 7; 178 are used by 6; 232 are used by 5; 363 are used by 4; 532 are used by 3; 956 are used by 2; 1544 are used by 1.

Compiling a list of those words occurring in five or more of the grammars, I found it numbered 1093. In this list there are 539 nouns, 296 verbs, 161 adjectives, 55 adverbs, 27 prepositions, 12 conjunctions and 3 interjections.

In what respect is this list better than Mr. Wilkins'? In none. It contains some common words which his list omits, and omits some which his list contains. The only advantage I can claim for it is that it will require a minimum of learning from a list, for it is made up of those words most frequently occurring in the grammars. Furthermore it will serve as a good basis for reading, since seventy-three percent of the words contained in Professor Keniston's list based upon reading texts, occur in it.

However, neither Mr. Wilkins' list nor my own is entirely satisfactory, for the aim of a Spanish course should not be merely to teach the students to understand Spanish, when the topic of conversation is wholly American, and to read simple texts, but it should also interest him in the culture of the country. In studying vocabularies, I was frequently conscious of the American viewpoint of the author, and was not surprised at the waste of space and printer's ink to inform the student that "Jones has no Spanish equivalent." Methods in teaching modern languages have undergone revolutionary changes and I hope the time will soon come when we shall also have revolutionary changes in vocabulary;

when, instead of practising grammar with the vocabulary of men's wearing apparel, we may be able to discuss those phases of Spanish life and art which are different from our own and which appeal to the student's sense of beauty, thus saving him from imminent provincialism. How soon may we have a standardized vocabulary—standardized, not in the sense of words common to the prevailing grammars, but standardized according to the cultural values of Spanish, that side which is overlooked so often in favor of the commercial value—a phase which I have not mentioned in this paper, for I agree with Mr. Wilkins that no differentiation in course between academic and commercial should be made before the fifth term.

List of Words Contained in Five or More Grammars

a	alcoba	anteayer	atento	bondad	camino
abajo	aldea	anterior	atravesar	bonito	camisa
abandonar	alegrarse	antes	atreverse	bosque	campo
abierto	alegre	antiguo	aun	botella	cansado
abrir	alfombra	anunciar	aunque	brazo	cansar
abuelo	algo	añadir	automóvil	bueno	cantar
acá	alguno	año	autor	buque	cantidad
acabar	alhaja	aparador	ayer	burro	capital (n.)
aceptar	alimento	aparecer	ayudar	busca	capitán
acerca de	alma	apellido	azúcar	buscar	cara
acercarse	almacén	apenas	azul	butaca	carácter
acompañar	almohada	aplicado	bailar	caballero	carbón
aconsejar	almorzar	apreciable	bajar	caballo	cardinal
acordarse	almuerzo	aprender	bajo	caber	cargar
acostarse	alrededor (de)	apresurarse	banco	cabeza	cariño
acostumbrar	alto	aprisa	bañarse	cabo	carne
actual	altura	aquí	baño	cada	caro
acusar	alumbrar	árbol	barato	caer	carta
adelantar	alumno	aritmética	bastante	café	casa
además	allá	arreglar	bastar	caja	casarse
adiós	allí	arriba	baúl	calentar	casi
adquirir	amar	arrojar	beber	calidad	caso
advertir	amarillo	arte	bello	caliente	catedral
agradable	ambos	artículo	biblioteca	calor	causa
agradecer	amigo	asegurar	bien	callarse	causar
agua	amistad	así	billete	calle	celebrar
aguardar	ancho	asiento	bisiesto	cama	célebre
ahí	andar	asistir	blanco	camarero	cenar
ahora	animal	asunto	blando	cambiar	centavo
aire	anoche	atacar	boca	cambio	céntimo
alcanzar	ante	atención	bolsillo	caminar	centro

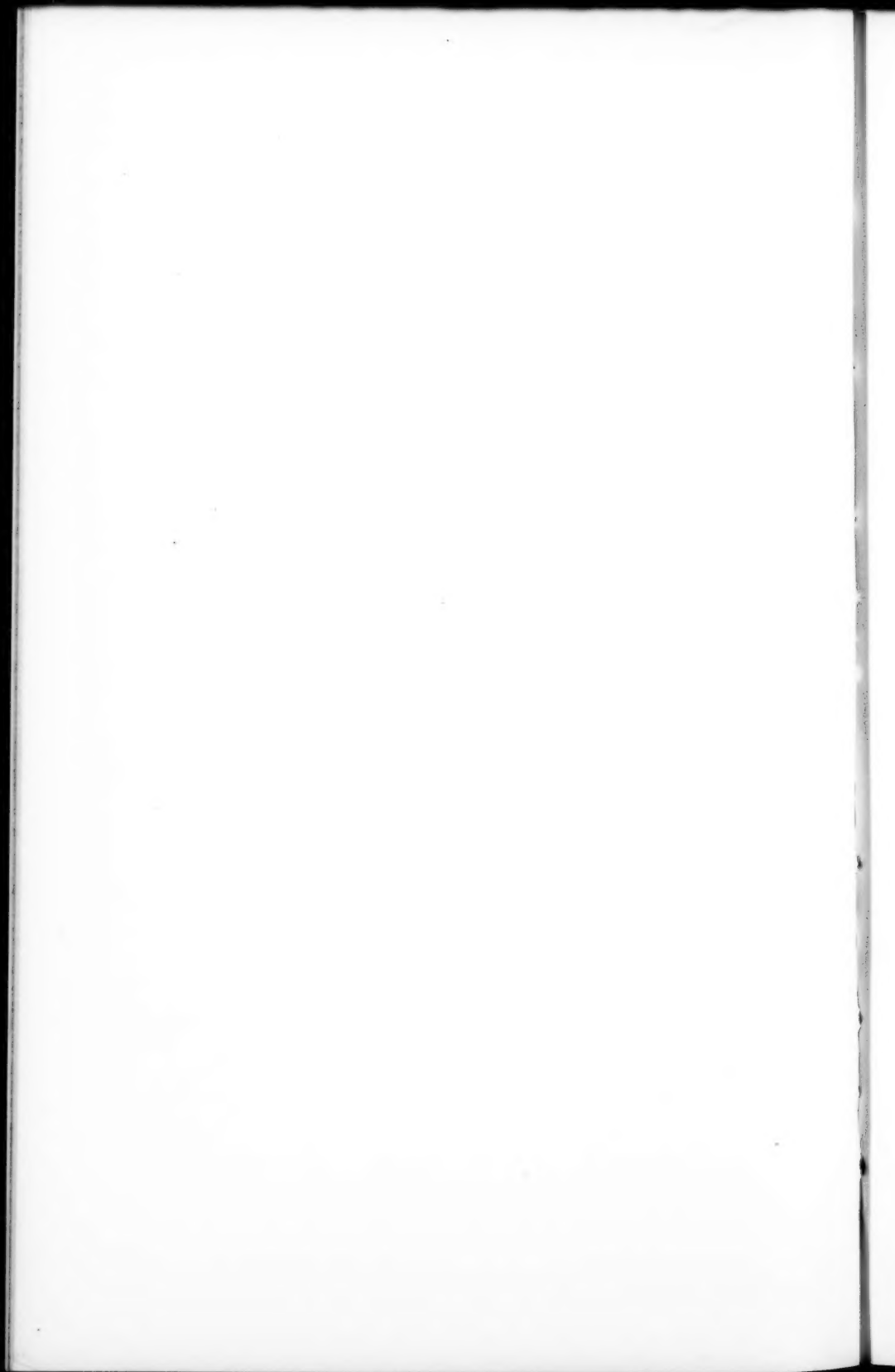
cerca	consejo	cubrir	detener	elegir	estudio
cerrar	consentir	cuchara	determinado	embarcarse	exacto
ciego	considerar	cuchillo	detrás de	emperador	excepto
cielo	consiguiente	tuello	deuda	empezar	exclamar
cierto	consistir	cuenta	devolver	empleado	explicar
ciudad	constar	cuento	día	emplear	expresar
claro	construir	cuerda	diario	en	extranjero
clase	contar	cuerpo	dictar	encender	extraño
cobrar	contener	cuidado	diente	encerrar	fábrica
cobre	contento	cuidar	diferente	encontrar	fácil
cocina	contestación	cultivar	difícil	enemigo	falta
cocinera	contestar	cumpleaños	dificultad	enfermedad	faltar
coche	continuación	cumplir	dinero	enfermo	familia
coger	continuar	curso	dios	engañar	famoso
colegio	continuo	chaleco	dirección	enseñar	favor
colgar	contra	chico	directo	entender	fe
colocación	contrario	chimenea	dirigir	entero	fecha
colocar	convencer	dar	discípulo	entonces	feliz
color	convenir	de	dispensar	entrada	feo
comedor	conversación	debajo de	distancia	entrar	ferrocarril
comenzar	convertir	deber	distinguir	entre	fiel
comer	corazón	débil	distinto	entregar	fiesta
comercial	corbata	decidir	divertirse	enviar	figura
comerciante	corregir	decir	dividir	época	figurarse
comercio	correo	declarar	dólar	equivocarse	fijar
comida	correr	dedo	dolor	escalera	fila
como	corriente	dejar	dominar	escoger	fin
cómodo	cortaplumas	delante de	don	escribir	firmar
compañero	cortar	demás	donde	escuchar	flor
compañía	corte	demasiado	doña	escuela	fonda
comparar	corto	dentro	dormir	espejo	forma
complacer	cosa	dependiente	duda	espera	formar
completo	costa	derecho	dudar	esperanza	frase
componer	costar	desayunarse	dulce	esperar	frente
comprador	costumbre	desayuno	durante	esposo	fresco
comprar	crecer	descansar	durar	esquina	frío (adj.)
comprender	creer	descanso	duro (adj.)	establecer	frío (n.)
compuesto	criado	descubrir	duro (n.)	estación	fruta
con-ún	cuaderno	desde	echar	estado	fuego
con	cuadrado	desear	edad	estar	fuerza
condición	cuadro	desco	edición	estatua	fuerza(s)
conducir	cualidad	desierto	edificio	este (n.)	fumar
confesar	cualquiera	despacio	ejecutar	estómago	función
confiar	cuando	despacho	ejemplo	estrechar	fundar
conocer	cuanto	despedirse	ejercicio	estrecho	futuro
conocido	cuarto	despertar	eléctrico	estudiante	gallina
conseguir	cubierto	después	elegante	estudiar	

gana	hola	lavar	manifestar	modo	nublado
ganar	hombre	lección	mano	molestar	nuevo
garganta	honor	lectura	mantequilla	momento	número
gas	hora	leche	manzana	moneda	numeroso
gastar	hoy	leer	mañana (adv)	montaña	nunca
gato	huesped	legumbre(s)	mañana (n.)	monte	o
general	huevo	lejos	mapa	morir	obedecer
generalmente	huir	lengua	máquina	mostrar	objeto
género	idea	letra	mar	motivo	obra
gente	idioma	levantar	marchar	mover	obtener
geografía	iglesia	libertad	marearse	movimiento	ocasión
girar	igual	libra	marido	mozo	ocupado
gloria	imperio	librería	mas	muchacho	ocupar
gobierno	importancia	librero	más	mucho	oeste
gorra	importante	libro	masculino	muebles	oficial
gracia	importar	ligero	matar	muerte	oficina
grado	imposible	límite	mayor	muerto	ofrecer
gramática	independencia	limpiar	medicina	mujer	oído
grande	independiente	limpio	médico	mundo	ofr
grano	indicar	línea	medio	música	ojalá
gritar	inferior	listo	mediodía	muy	ojo
grito	informes	lodo	medir	nacer	oler
grueso	instruir	longitud	mejilla	nacional	olfato
guante	inteligente	lucha	mejor	naranja	olvidar
guardar	interesante	luego	memoria	nariz	oración
guerra	interior	lugar	mencionar	navidad	orden
gustar	invierno	luna	menor	necesario	oreja
gusto	invitar	luz	menos	necesidad	órgano
haber	ir	llamar	mentir	necesitar	origen
habitación	isla	llave	menudo	negar	orilla
habitante	izquierdo	llegar	mercado	negocio	oro
hablar	jabón	lleno	merecer	negro	oscuro
hacer	jamás	llevar	mes	nevar	otoño
hacia	jardín	llorar	mesa	ni	otro
hacienda	jefe	llover	meter	nieto	oveja
hallar	joven	madera	metro	nieve	paciencia
hambre	jugar	madre	miedo	ninguno	padre
hasta	juguete	maestro	miembro	niño	pagar
hecho	junto	magnífico	mientras	no	página
hermano	kilómetro	mal (adv.)	milla	noche	país
hermoso	labio	maleta	mina	nombrar	pájaro
héroe	lado	malo	minuto	nombre	palabra
hierba	ladrillo	mamá	mirar	norte	palacio
hierro	lago	mandar	mismo	nota	paladar
hijo	lápiz	manecilla	mitad	notar	pálido
historia	largo	mando	moda	noticia	pan
hoja	lástima	manera	moderno	novela	pantalón

pañó	peso	prometer	república	sentir	sufrimiento
pañuelo	piano	pronto	residencia	señalar	sufrir
papá	pie	pronunciar	responder	señor	suma
papel	pieza	propina	respuesta	señora	superior
paquete	pierna	propio	resultado	señorita	suplicar
par	pieza	propósito	retirarse	separar	suponer
para	pimienta	provincia	reunirse	ser	supuesto
paraguas	piso	próximo	rey	servicio	sur
parar	pizarra	pueblo	rico	servidor	tabaco
parecer	plata	puerta	río	servilleta	tacto
pared	plato	puerto	riqueza	servir	tal
pariente	plaza	pues	rogar	si	también
parque	pluma	punto	rojo	sí	tampoco
parte	población	puro	romper	siempre	tan
participar	pobre	que	ropa	siglo	tanto
particular	poco	quedar	rostro	significado	tardar
partir	poder	quemar	roto	siguiente	tarde (adv.)
pasado	pollo	querer	rumbo	silla	tarde (n.)
pasajero	poner	querido	sábana	simpático	tarjeta
pasar	por	queso	saber	simple	taza
pasearse	porque	quitar	sabio	sin	te
paseo	peser	quizás	sacar	sino	teatro
paso	pección	rápido	sal	sistema	techo
patata	peñón	rato	sala	sitio	teléfono
patio	peñón	razón	salida	situado	temer
patria	precio	real (adj.)	salir	sobre	temprano
pedir	preciso	real (n.)	salón	sobre (n.)	tender
peinar	preferir	recibir	salud	sobrino	tender
pelo	pregunta	recibo	saludar	sol	tener
pensar	preguntar	recordar	saludo	solamente	terminar
peor	premio	recorrer	santo	soldado	tesoro
pequeño	preparar	recuerdo	sastre	solo	tiempo
perder	presentar	redondo	secar	sólo	tienda
perezoso	presente	referir	secreto	sombrero	tierra
perfectamente	presidente	regalar	sed	sonar	tío
perfecto	prestar	regalo	seda	sonido	tinta
periódico	primavera	región	seguida (en-)	sonreír	tintero
permanecer	primero	regla	seguir	sopa	tirar
permitir	primo	regresar	según	sordo	título
pero	principal	regular	segundo	sorprender	tiza
perro	principiar	reino	segundo (n.)	subir	toalla
persona	principio	refr	seguro	substituir	tocar
personal	prisa	reloj	sello	suceder	todavía
pertenecer	probar	repartir	semana	sucio	todo
pesar	producir	repasar	sencillo	suelo	tomar
pescado	profesor	repetir	sentar	sueño	torre
peseta	prohibir	representar	sentido	suerte	trabajar

trabajo	tronco	valer	venir	viaje	viuda
traducir	último	valor	ventana	viajero	vivir
traer	único	valle	ver	vida	vocabulario
traje	unidad	vapor	verano	viejo	volar
tranquilo	unir	varios	verdad	viento	volver
transportar	universidad	vaso	verdadero	vino	voz
tranvía	usar	vecino	verde	visita	vuelta
tratar	uso	vela	vestido	visitar	y
tren	útil	vencer	vestir	vista	ya
trigo	vaca	vender	vez	visto	zapatero
triste	vacaciones	vendedor	viajar	vistoso	zapato

*Kensington High School,
Philadelphia*



THE APPEAL OF FRENCH LITERATURE¹

By ALGERNON COLEMAN

IT IS one of my many pleasant tasks to conduct now and then a course known as "Survey of French Literature," under which ambitious title twenty-five to forty undergraduates with varying degrees of preparation and varying amounts of acquaintanceship with literature attempt to study under my guidance the main facts and currents in French literature from the Pléiade to the symbolists, from the formation of the classical school to the breakdown of naturalism. The time at our disposal is about eleven weeks of four class hours each. We use a history of French literature of which we cover some five hundred pages. In addition we read short or long selections from the representative poets, prose-writers, and dramatists belonging to the various literary schools, devoting one hour weekly to discussion of the readings assigned and endeavoring in these discussions to single out the elements in each writer that make him representative and yet individual.

It is a huge task, in which we are handicapped to some extent by not having found the wholly satisfactory manual of literature, and to a greater degree by the lack of the perfect series of books of selections for the prose writers. For poetry and even for prose in the 17th century, this gap is not too great, but in the 18th and 19th centuries, it is no longer a gap but a chasm, an abyss. Perhaps it will always be so. Perhaps conditions cannot be altered. The difficulties of making adequate choice of selections are indeed very great. Perhaps it is desirable that instructors be left the liberty and the responsibility of making the choice of assignments. Certainly I have made out no wholly adequate list of assignments nor have I found just the best way of handling the assignments that I give. But we do get the job done in a fairly decent way, and no classes that sit under my ministrations are more attentive, more generally interested, more appreciative of

¹ (Read before the Conference of Modern Language Teachers, of the State University of Iowa, April 13, 1923.)

what the course does for them. In the early weeks many students groan at the large number of new facts, of unfamiliar names that confront them, and consider the sixty to seventy-five pages of the manual that must be digested weekly as too nearly like an equal dose of *Who's Who* or the *Daily News Almanac*. In fact, for obvious reasons, the department contemplates breaking up the course and letting it run through two quarters. However, even as it stands, the course rarely fails to provoke interest and, very often, enthusiasm.

After making due allowance for the admirable teaching ability displayed by the instructor, why does the course have this effect? The character of the material must be a potent element, for the study of a history of literature is not often a very enjoyable procedure in itself.

We may admit that most of the students have developed a considerable interest in French, or they would not elect the course, or that they carry over from their knowledge of English literature a considerable curiosity as to literary conditions across the Channel. The teacher can almost see them prick up their ears when, from Voltaire down, there are constant references to English influence and frequent occasions to make contrasts and comparisons between the character of the literary currents in the two countries.

But this is not the fundamental reason for their interest. They grow interested in the subject itself. First of all, perhaps, is the curiosity aroused by the allusions to familiar general conceptions, with which they have been concerned in history, in English literature, in philosophy courses. On the very threshold, they encounter the Renaissance and become aware, for the first time, perhaps, of its significance for the literary artist and thinker. Then they go into classicism, which term takes on for them a new precision, a fresh significance by reason of the close attention they must give to its origin, its meaning, its place in French literary history. It would not, perhaps, be exaggerated to say that even the student with four to six years of Latin comes to his fullest comprehension of the essentials of the classical spirit through his consideration of its interpretation by 17th century France; and when he gets his first real glimpse through a tragedy by Racine of what genius can do with the scanty arsenal of weapons

allowed him by the conventions of classical tragedy, he at once conceives a great respect for a type of artist that deliberately discards all richness of vocabulary, all suggestive power of allusion and imagery, all dramatic devices, and yet succeeds in attaining admission to the small group of the world's supreme dramatists. The student conceives, on the whole, perhaps, that he is dealing here with the past, but how much more vivid, clear-cut are his impressions of that past and of its immortal values—immortal not only in fame, but in their continuous effects on all artistic endeavor of today.

When, on the contrary, he reaches the 18th century, he begins to breathe a different air, the air of the modern world, and becomes aware, for the first time perhaps, that the vexed questions of today, social and artistic, did not first arise in our life-time. Already romanticism is just over the horizon. He views with enthusiasm the progress of revolutionary ideas and impulse in literature, and is ready to greet the Romantic outburst almost with the enthusiasm of Théophile Gautier and his cohort of purple-vested "Jeune France." This period being reached, the class finds itself soon in familiar territory and becomes vibrant with interest when we pass over into the 19th century and discuss Victor Hugo, Balzac, the Romantic poets, and the realistic school.

The history of French literature has a peculiar dramatic value, and I believe the class senses this even if the instructor does not remark on it. In fact, he may be wiser to say little about it for fear that he may emphasize the point overmuch. But the dramatic values are undoubtedly there, and the very compression imposed by the time limits of a survey course makes them stand out all the more vividly, and serves to illustrate in an interesting way how the classical condensation, selection, compression exercised by the 17th century French dramatist derived their validity from real artistic considerations and were not merely the result of misbegotten theories.

The class that begins its study with the Pléiade movement or just before, finds itself involved at once in a passionate struggle. A new age is coming into being, and the small group of talented young men who represent it for us students of pure literature plead its cause with a passion, a fire that is as moving as though the liberty of a nation were at stake.

Next we find ourselves involved in a counter-revolution. The Malherbe-to-Boileau movement represents the triumph of a constructive conservatism, which is, on the whole, distasteful to our students, despite its flowering in Molière and in Racine. But already the opposition is preparing its attack. While the classical spirit seems still wholly in possession of the fortress, a breach is made by the modernists, and the strife is soon hot between the *anciens* and the *modernes*. Next comes the 18th century struggle between the world of ideas as represented by Voltaire and Rousseau, and Diderot, and the repressive policies of the Church and the monarchy. A new preparation for a new dramatic crisis, with the revolution as a *dénouement*! Then when the smoke of the great conflict has cleared away, we are confronted by Chateaubriand and Madame de Staël, standing on the verge of the new century, both pleading a cause, both preaching a new gospel, both foreshadowing the crisis of the next act—in many ways the most striking of all—the outburst of romanticism that was typified by the excitement over *Hernani*, and that seems, from this distance, at any rate, to have brought into existence a group of lyric geniuses, comparable, in modern times, only to the group that represents the same general movement in England.

Thus, when studying French literature under these conditions, we seem to pass from act to act of a gigantic drama, each act necessary to the one that comes after, each containing some new and interest-arousing element, the entire glorious series giving promise of another series of equal glory to come. With such a subject, the teacher really can claim no merit if his students are interested, but how deep his guilt if they are not! Suicide or consecration to the teaching of irregular verbs is the only course left to him, for it is plain that he is but an obstacle in the path of his students toward education, a stumbling block in the road to cultural enjoyment.

Another and a similar reason why this group of students is interested is, no doubt, because they find themselves getting more precise understanding, not only of certain great intellectual and artistic movements and currents and conceptions, but of the rôle of a number of writers of whose great reputation they are dimly aware. Rabelais, Montaigne, Corneille, Molière, Racine,

Pascal, Voltaire, Rousseau, Lamartine, Hugo, Balzac, Leconte de Lisle, Flaubert, Zola—all these names are familiar, but it is a great delight to learn more exactly what they represent in the literature of their own land, and thus understand better how they have somehow become a part of our literary capital too.

Still another reason why the members of this "Survey" class are interested is that to many of them it means the opening of new lands of a richness that they have not dreamed of. On beginning the course, many of them know little of French literature except the names of the authors mentioned above or, perhaps, only the names of those they have encountered in high school. Alexandre Dumas *père*, Jules Verne, Ludovic Halévy, the Daudet of *Tartarin* occupy, perhaps, too prominent a place in the foreground. They have the usual prejudice against France as the home of yellow backs with the sex appeal. Some of them have read, surreptitiously perhaps, translations of *Mademoiselle de Maupin*, or of some of Maupassant's frankest sex stories, which have served to confirm the common, unthinking judgment of French literature that is more or less in the air in English-speaking countries. When, however, these students become aware of the variety in French literature from the 16th century to modern times, of the abundant production by French writers in all *genres*, of the prolific vigor of a Corneille, a Bossuet, a Molière, a Voltaire, a Hugo, a Balzac, a G. Sand, they are amazed and impressed by the vigor and variety of French genius in its very quantitative manifestations.

Another aspect of French literary talent of which they soon become aware is the high regard for form, for style, for adequate expression of the subject matter. They observe this, perhaps, first in the few poems they read of Ronsard and Du Bellay; it is clearly evident to them in La Rochefoucauld, in La Bruyère, in Lafontaine, to mention only a few striking cases in the 17th century, and when the 18th century is reached, they perceive readily how the differing styles of a Voltaire and of a Rousseau are eloquent of the author's individuality, of his aims, of his essential inspiration, and of his influence in subsequent days.

The instructor will talk to them a good deal, of course, of such matters; he will repeat invaluable *clichés* of the profession ("Ce qui n'est pas clair n'est pas français." "Une traduction en

français d'une œuvre étrangère vaut une explication," etc.); he will endeavor to point out, in addition to the phenomena noted in the last sentence, how carefully organized are most productions of French genius, and how essentially true of French men of letters in general is Boileau's claim:

Ma pensée au grand jour partout s'offre et s'expose;
Et mon vers, bien ou mal, dit toujours quelque chose.

But here again the class needs guidance rather than dictation by the instructor as to what they shall see, for evidently the main intellectual and artistic values for Americans lie just here. The mere information that these qualities exist in French literature as the expression of French genius is of no more intrinsic value than the fact that Solomon brought ivory, apes and peacocks from Tarshish. Our students must themselves recognize these qualities in what they read, or they will profit little thereby. Fortunately the very story of the successive currents and movements in French literature aids us mightily to this end. In every period there are clear-cut issues each with its champion and a doctrine, all illustrative of French qualities and temper; its logic; its intellectual intolerance due to the sharpness with which the issue is defined to each individual or each group; its tendency to a wholesome and purging irony destructive to bigotry; its insight into the human heart that produced the 17th century realism found in the plays of Racine and the maxims of La Rochefoucauld,—*"J'en passe, et des meilleurs"*—and the 19th century realism of Flaubert, of Maupassant, of Anatole France.

It is a commonplace to say that France has served since the Renaissance as a clearing house for ideas. She forms a conception of classicism from Italian and antique sources, which as a finished product, is passed on to all the countries of Western Europe—so much so, for example, that much of what Voltaire brought back from England in 1729 was but a restoration to France of her own. The political reaction of the French Revolution in Europe is well known; it is perhaps less obvious that, although German and English influences contributed greatly toward determining the character of the Romantic movement in France, these German and English influences would have been other than they were but for Jean Jacques Rousseau, not a typical Frenchman indeed,

but possessed of a warmth of conviction, and a power of eloquent statement that impressed other peoples as they did the French, and so the Romantic movement gradually took shape in western Europe. In the second half of the 19th century the realistic movement gathered momentum from the talent and skill displayed by the reigning group of French fiction writers. When Henry James went back to Paris in the 80's, he wrote W. D. Howells:

I have been seeing something of Daudet, Goncourt and Zola; and there is nothing more interesting to me now than the effort and experiment of this little group, with its truly infernal intelligence of art, form, manner—its intense artistic life. (*Letters*, I, p. 104).

It is very clear, furthermore, that without Balzac and his successors in France, we should not have—to give only two examples—the kind of work produced by the English George Moore and by the American, Frank Norris. Yet many of the most significant elements of latter-day realism and naturalism had been native to English fiction since Defoe and Fielding, and had appeared in Scott, in Jane Austen as well as in the later Dickens, Thackeray, *e tutti quanti*. However, it took what James calls the “truly infernal intelligence of art, form, manner” of the French school to fuse together the dispersed elements or tendencies and make out of them the artistic conception we call realism, which has so greatly operated on the painting, the writing, the various forms of artistic endeavor in the European and American world.

And so, whenever I have found Frenchmen, especially Frenchmen who were at the same time professors of their native language or literature, giving their endeavors to government-directed propaganda, somewhat at the expense of their accomplishment as teachers, I have felt distressed, for to me, the best propaganda for France—not necessarily for the official world that is represented by Premier This or Premier That, but for immortal France—for the France that produced the poet who made the Roland, and Villon and Ronsard and Molière, and Racine and Voltaire and the long, long list of immortal names we would have to recite—is to give young America and young England a chance to know France and her intellectual and artistic and human qualities through the literary products of French genius.

This is what our "Survey" course endeavors to do. As suggestive evidence of what it accomplishes, I append some testimony taken from a recent set of "yellow books" in answer to the question: "In what respect have your judgments of France and of French literature been affected by the work of this course?" for we may safely assume that the general attitude produced in students by the study of a given subject is of far more importance than their securing "A's" on answers to questions of an informational type. These answers were written in the final rush of a two-hour examination period and should, therefore, represent the spontaneous—if not over-elegant—expression of reactions to the wholly unanticipated question cited above. Thus, while quite aware of the difficulties of appraising the value of our teaching, I submit that these replies give something more than a mere *a priori* basis to our attempted explanation of why our American undergraduates are attracted by the study of French literature, even when engaged in the difficult task of making a preliminary survey of this vast region "which bards in fealty to Apollo hold."

I.

"This course has increased my interest in and knowledge of France considerably. My liking for French literature, of which I knew scarcely anything, has been so increased that I honestly feel that I enjoy it more than English literature and I feel quite sure that in my mind at least French literature is equal to English literature."

II.

"In organizing French writers I have incidentally connected them with English writers. The few remarks of comparison and contrast made in class have stimulated this desire for paralleling them. French characteristics formerly only vaguely known to me are now more fixed in my mind. I had always heard of the expression French "bon sens" but had no conception of what writers used it or in what way it was used. Also French adherence to form and rhetoric were only vague. The narrow view that English literature has so far exceeded French is less predominant in my mind. I have learned that France has contributed men the equivalents of which England cannot claim. There has been no English-speaking Molière or Rousseau."

III.

"One hears of a certain few outstanding writers, but a course like this shows the richness of the genius of the authors not so well known in foreign countries; and you find out that the new idea you had just the other day was in full maturity in the works of some French author of the seventeenth century."

IV.

"I thought French literature was rich and varied, but the course has shown that my opinion was well behind the reality. As I hope to do graduate work in nineteenth century literature of all the civilized countries I can tackle, I should have liked more of that in the course—the history, science, philosophy, criticism—and something on the twentieth century—where French literature stands today. But as I say, the course is a landmark in my mind."

V.

"I have realized the tremendous variety of French literature and that France has great masters in all the genres. I have realized the superiority of French form over English, in many instances, and particularly in the seventeenth century. Some of the authors, notably Racine, Voltaire, Rousseau, Balzac, Lamartine, Verlaine, have made a tremendous impression on me, perhaps as few English authors have done.

About France: I have realized again the scientific, carefully critical attitude of her thinkers and admire her more now that I have seen the great masters she has produced."

VI.

"This course has virtually 'opened my eyes' to French literature. I had really never been interested in it before but now I intend to read it constantly. I have seen that France has produced a remarkably varied and large amount of authors and poets of note. The French idea of literature is very exalted. The French authors are creative and very impressive. Not only are they playwrights and authors but they were men of the world and great philosophers, as Rousseau, Voltaire, and Montesquieu. They are so broad in their realm of knowledge and nearly every dramatist or author was a poet. They exemplify their race so well and take a pride in upholding their country."

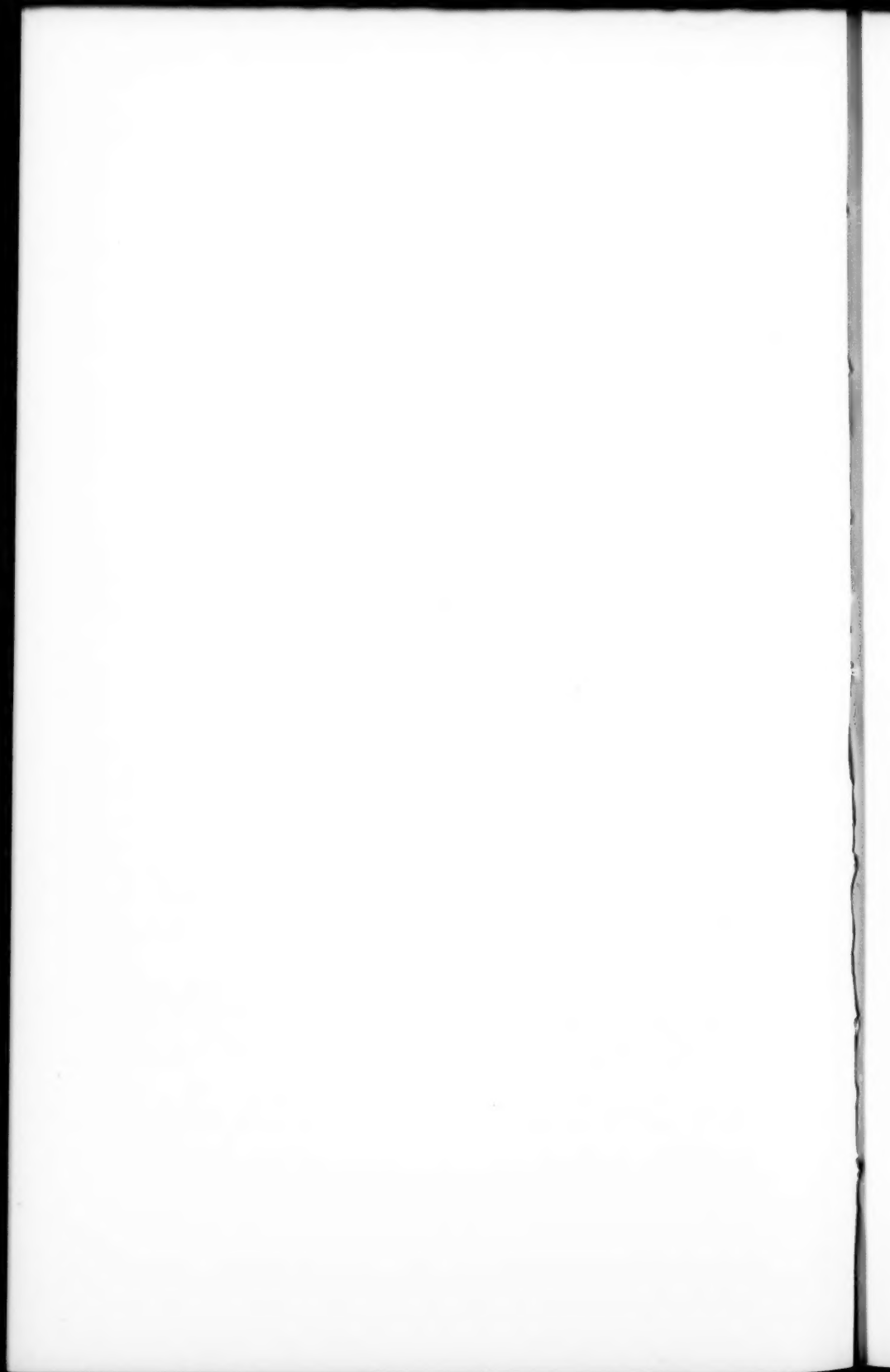
VII.

"Before taking this course, my ideas of French literature were very hazy and disjointed. I had the popular opinion that the French and their literature were frivolous, gay and superficial. This course has shown me that such a judgment is certainly superficial in itself. I have been much impressed with the great body of philosophical writings and of those dealing with psychological analysis. Montaigne, the Moralists, and the great body of eighteenth century philosophical writers have made me feel that the French are thinkers after all, and that their literature is truly representative of all genres after all."

VIII.

"My reading, especially that of the seventeenth century moralists and preachers, has been very interesting, showing how old are some of the ideas we consider new, and how new, some we think are old. This development of ideas can be traced in a most interesting way from our reading. In addition, the reading has been so intricately combined with the social development of the people of France, and incidentally of all peoples, that I have found it interesting from this point of view."

The University of Chicago



READERS, WRITERS AND ORALISTS. A PROBLEM IN SPECIALIZATION

By PHILIP H. CHURCHMAN

DISCUSSIONS of aim and method in modern language pedagogy are apt to assume that the teacher's decision settles everything. Whether he be radical reformer, moderate, or conservative, his students are expected to take their cue from him alone, and to believe implicitly in new, old, or compromise policies as though an accident of propinquity were the working of a majestic cosmic law.

This naïve assumption ignores two important facts,—the undeniable lack of agreement among teachers as to the immediate purpose and (therefore) the ideal program of modern language courses, and the existence of respectable preferences among our students. Often enough these student preferences may be mere whims, the search for amusement and the easiest road to credit. But if perchance inclination of this sort represents a carefully considered purpose on the part of the student, or a definite recognition of his own aptitudes, we are taking a rather large responsibility upon our shoulders if we scornfully ignore leanings that, were the student under an instructor of another "school," might be interpreted as divination of the good, the true and the beautiful in the linguistic universe.

It is a fortunate thing, in view of this variation in student bias or capacity, that the teacher—whatever his "school" and his ultimate goal—is likely (unless he be an uncompromising extremist) to include in his foundation courses work of many different sorts, his creed being evidenced rather by his emphasis than by exclusive devotion to any single type of class work. This inclusive policy may be well illustrated by the first two articles in the May 1922 number of *THE JOURNAL*, in which we find one author arguing for the ability to read fluently and to understand (*not to produce*) the spoken language, as the only attainable and really worth-while aims for foundation courses, and yet clearly attaching great im-

portance to aural-oral exercises as essential parts of intelligent language training; only to be followed by a writer who pleads for a policy of making oral work count, though believing as positively as any other in the supreme importance of a ready reading ability and in its superior attainability, and harboring the same distrust of mere conversation, both as an ideal and as a possibility.

Apparently, then, a very large number of our teachers will compromise in their foundation courses,—and rightly so. Whatever their theory of the ultimate purpose of those courses may be, they will see the wisdom of including at least a little reading, composition and oral work. And it is quite as evident that some students, for good reasons or bad, will have distinct leanings toward one phase or another of this elementary work. If we are clear on these points, and in agreement, we may then venture to formulate our “problem in specialization” in the following terms:

After we have made certain that the fundamental language training of our students has included what we believe to be an essential minimum of oral exercises, written composition, and reading, can we and should we (in elementary courses) endeavor to meet the varying demands of those whose abilities or preferences would incline them to stress one of these elements, with corresponding partial neglect of the others? For instance, when we find a student who thinks he would get along if it were not for the elusive oral work, are we justified in permitting him to be satisfied with a very small accomplishment in this field, provided he can substitute for the more advanced oral exercises some extra accomplishment in reading ability? And can we cater to the wishes of those who place the ability to speak or to write above reading ability? How far is it wise to work against the grain, and how far to proceed in the direction of ability and preference? In other words, *can we and should we specialize in elementary courses?*

The writer's answer to the question whether we ought to *try* to meet individual inclinations would be a pretty strong affirmative, *provided there were an irreducible minimum of essential work of all sorts which each student must accomplish, and provided the substitutions were not simply an easy way out for shirkers.* For, whether we like it or not, many students are already passing our courses by concentrating their accomplishments in those types of work which they like best and can vanquish most easily; so it may

be the part of wisdom and honesty to be a little more particular about the irreducible minimum required of all, and a little more lenient as to the type of work built upon this foundation. And, besides, it may prove true that there is a larger net result from a minimum of what a man does poorly plus a maximum of what he does well, than from average attainment in all branches; and even, perhaps, a respectable by-product in the way of strengthening the weaker process indirectly through the stronger,—e.g. the reaction of wider reading upon oral work or *vice-versa*. (All this is said without surrendering completely to the educational policy of making the line of least resistance the only line of advance, be it said parenthetically).

If this conception of moderate specialization in foundation language courses be approved, our problem becomes one of method rather than purpose,—of possibilities rather than intentions. *Is specialization possible in elementary courses?*

To this question an affirmative answer should be made only after careful and cautious experiment. There being no record of any such experiment, so far as I know, it is now proposed that the venture be considered, experiments made, and the results recorded. The teaching profession should welcome a demonstration of the real situation as a distinct advance in the technique of our art. Our present purpose is limited to a theoretical outline of the possibilities.

The first type of organization that will make specialization possible is the subdivision of the class (if sufficiently large) into specializing sections, one stressing reading, another speaking, and so on; this plan, I believe, is not entirely new. Against this view there is one argument obvious to everybody, namely that the cases in which the elementary class is not large enough for subdivision are certainly numerous, possibly in the majority. The second objection will appeal only to those who believe in a sliding scale in academic progress, whereby credit and promotion should be conditioned by ability and industry, and inferior students should spend more hours per week in a course, or keep at it longer, than superior students; the essence of such an educational policy is segregation according to ability and not according to tastes.¹

¹ This principle was discussed by the present writer in *The Educational Review*, June, 1912.

But wherever this educational principle of the sliding scale does not act as a bar to subdivision for purposes of specialization, that sort of segregation would be the ideal arrangement, assuming that the class is sufficiently large to demand several sections and that the instructor need consult no outside factor in distributing his men.

Can we also provide for specialization within the limits of a single section, in those cases in which subdivision of the whole course into specializing sections is impossible or undesirable? This is the more difficult phase of the experiment now proposed for trial and report.

As now conceived purely theoretically, without a single bit of experience behind it, this process assumes, first of all, an essential core of work in pronunciation, oral drill, composition and reading, which would be expected of all. The sounds would be explained simply (perhaps roughly) and a certain amount of articulation drill performed by the whole class; the translation of simple French exercises into English would be pursued for several weeks; simple drill in understanding spoken sentences and then in constructing even simpler ones orally would be undertaken; a little written composition would be done by all, of course. After a short period of basic work—certainly not longer than a semester—the possibilities of specialization might be put before the class in somewhat this way:—

"You have now made a start in fundamental work of various kinds, oral, written and printed, in both the recognition and the constructive stages. Each of these various types has probably seemed easy or interesting to different students for reasons of variation in purpose or native ability. After this limited amount of foundation work for all, we propose now to consult those abilities and purposes in individual cases. There will continue to be a certain core of work expected of all, which we shall pursue in common; this is felt to be essential to good linguistic training, no matter what its purpose, and it aims at ends that are attainable by any student of normal ability. The rest of our time will be devoted to the treatment, in specializing squads, of one or more of the following three topics as chosen by the respective members of the class,—reading, speaking, writing. If you believe that your abilities or your needs lead you unmistakably to emphasize one of

these elements, you should enlist in your squad and get to work. But you should be warned beforehand, first that the specialized work will be made sufficiently difficult to discourage the tendency to select it as an easy way to "get by"; secondly, that every phase of our fundamental work is really valuable to the proper learning of a language; and, finally, that a hasty judgment may be later regretted."

If such a plan is to succeed it must develop a workable technique. What is the lesson routine likely to be? With our class hour often so overcrowded already, and leaving undone so many valuable things, are we wise even to consider further complications? Our program is going to be a serious undertaking with its new variations; our only hope of escape from confusion lies in the possibility of less detail and repetition when each specializing squad is coming nearer to quick mastery of its specialty, in the greater rapidity of class work when the dullards are eliminated from each element, and in the determination to treat as much as possible of the outside work as collateral and supplementary, rather than as part of the regular class routine.

First of all we must care for the core of fundamentals in regular, short, carefully devised lessons. And we shall have to remember that there may be some students not inclined to specialize, whose needs in additional work of a general nature will have to be met.

Students who prefer to specialize in reading will receive assignments of easy work to be read outside and regularly tested; but there will not be time to go over much of this material in class, though its major difficulties may be taken up when time can be found. These students will listen to the advanced oral work, but not take any part in it beyond careful attention.

The outside reading should be most carefully selected, so that bewilderment may not be the result. Possibly the best material to start with would be the reading exercises in some supplementary beginners' book; these exercises are usually simple, varied, and accompanied by helpful vocabularies and grammatical elucidation. Assuming the lesson book used for the general class work to contain no superfluous material of any sort, the natural procedure would be to select a suitable supplementary lesson book for use in its respective parts by the various specializing squads, each stressing its own phase and omitting the rest. One thinks im-

mediately of simple outline lesson books that would meet the general needs, and of others less brief that would provide material for the various specializing squads. If the specialists in reading should soon complete their reading exercises in the supplementary lesson book, they would then be ready for an easy reader (again distinct from that used in the foundation work of the class).

Those who elect not to specialize could fortify their general knowledge by doing entire certain of the earlier lessons of the outside book; work of this simple nature would be tested occasionally, but very little regular class time should be given to it.

The specializing oralist would also use an outside book, unless the class text contained oral material felt to be superfluous for the majority of the class. Work of this sort would have to claim its share of the class hour, but when limited to students who can really do it (and how often our oral work is really restricted to this group, the others simply functioning as audience or obstructionists!), a very few minutes each day should suffice for some genuine accomplishment.

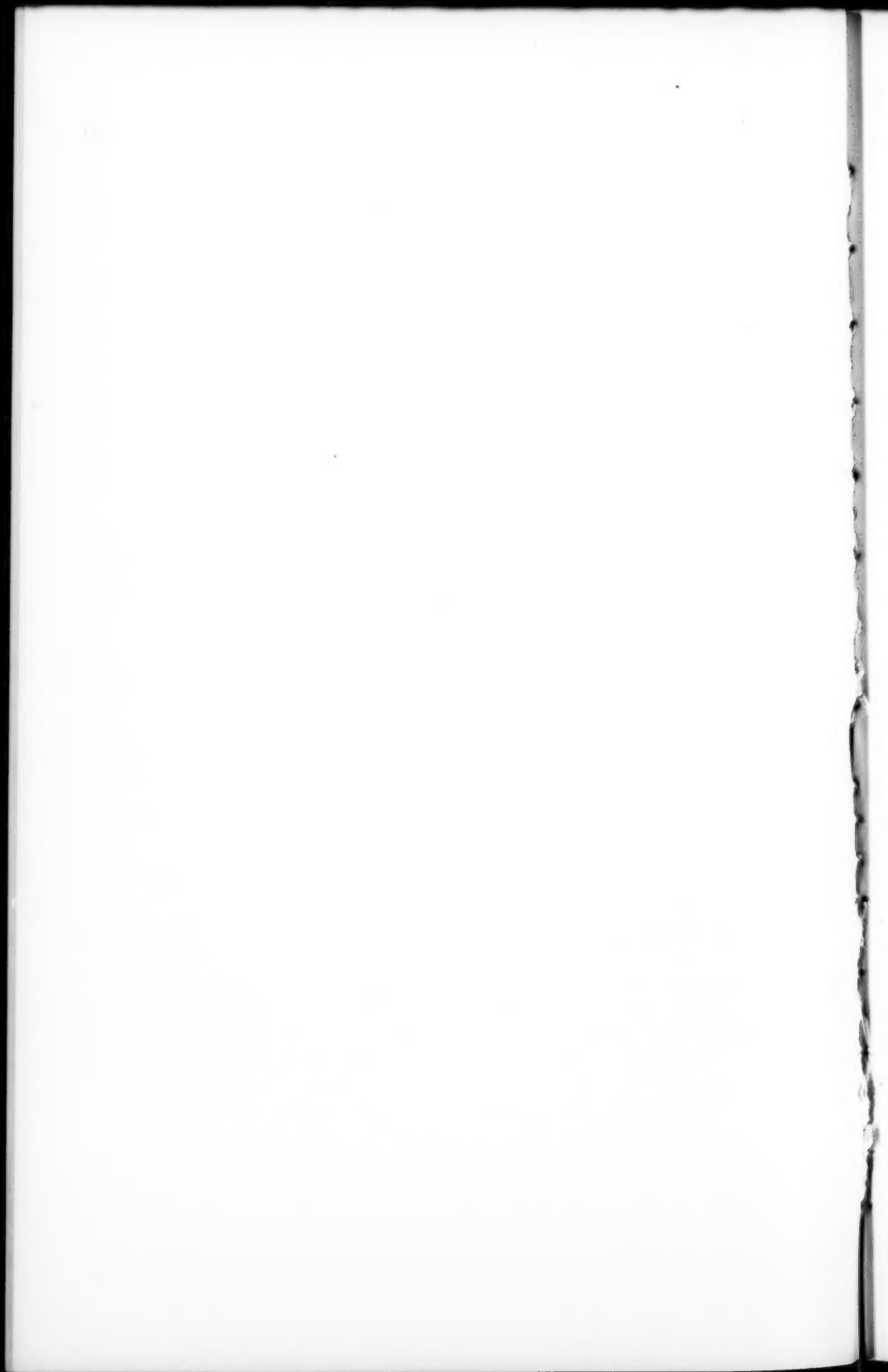
Specialists in composition may be treated in the same way as the readers and use the same outside book. Time will probably not permit mention of their work in class, beyond a few particularly interesting typical difficulties. And the regular instructor should certainly not be burdened by the correcting of this work outside of class; an assistant should be employed for the purpose.

One particular attraction of this specialization program is its honesty,—in less drastic terms, its thoroughness. At present our students are slacking at what they cannot do or do not like; let us give them some real work to take its place, if a working plan can be contrived to make the procedure effective.

If the question arises whether variety will not sooner or later result in heterogeneity—whether, say at the beginning of the second year, one might find it difficult to drive such ill-mated steeds in team—three reasonable answers may be suggested. First, it should be remembered that only partial specialization has been proposed; the central core of the work will be done in unison, and if the first-year class could work as a unit in June, one sees no good reason why the second-year class (likely to be purged of hopeless cases) cannot continue the process in September, even if specialization is then abandoned. Secondly, specialization need

not be abandoned; it may be continued as in the beginner's course. In the third place, it is at least a plausible contention that, possibly by the second year, certainly by the third, separate specialization *courses* should be at the disposal of our students, one course stressing reading and literature, and the other speaking and writing; a competent student at the end of his first year should not experience great difficulty in pursuing a line that he had not been emphasizing, if he saw fit to shift his interest; after the second year he might be permitted to drop back one grade if he wished to pursue a neglected line, for instance, if he wished to take up oral work after having emphasized reading.

Clark University.



GERHART HAUPTMANN—CHRISTIAN OR PAGAN?

By T. M. CAMPBELL

HAUPTMANN is probably best known in America as the author of the *Weavers* and the protagonist of a sort of photographic realism. In the minds of some this idea may be modified by recollections of the *Sunken Bell*. Of these two works the latter draws its significance from the fact that it was written by the author of the former. It is true that the *Sunken Bell* made Hauptmann popular in Germany, where it enjoyed an enormous vogue, but after all it is a tragelaphus and cannot go in the pantheon. Hauptmann is not the man for symbolism. In general he is worst when he is Ibsenesque. He cannot fashion the delicate veil that is cast over the goddess of Sais in the twilight.

The older Hauptmann criticism was chiefly concerned with his dramas, and with his realism. It was full of painstaking demonstrations of the external nature of his methods and his lack of personality and originality. Both fundamental errors. The realist, as well as the expressionist, can in the last analysis give us nothing but the fabric of his dreams. There is no such thing as a poet whose works are not a complete expression of his personality. The man who writes a series of works can by no hook or crook conceal himself, though it may take time and a good many minds to read the record accurately. The phase of Hauptmann's personality dealt with in this essay is shown with sufficient clearness in the title, and the works from which the chief conclusions are drawn are not the dramas but one sketch-book and two narratives.

Several years before the outbreak of the great war Hauptmann made a trip to Greece, the immediate record of which he published in the form of notes or sketches, under the title of *Griechischer Frühling*. The journey was made in the spring of the year and also in the renewed spring of the poet's heart. I should not undertake to say whether Hauptmann gained serenity before this work or through it, but at any rate there is serenity in and after it, the tranquility of soul indispensable to the most satisfying work.

When Tolstoy ran across the New Testament comparatively late in life, he discovered that he was a Christian. When Hauptmann went to Greece, comparatively late in life, he discovered that he was a pagan. Tolstoy's view of the Greeks was henceforth summed up in the sentence: "A half-savage, slave-holding little people, which very well represented the nudity of the human figure and built handsome buildings." Hauptmann in his Grecian journey is a man pilgrimaging to the long-sought altars of his soul. "I do not know," he says, "for what the truly European spirit should feel a stronger love than for the Attic spirit." "With what strange emphasis it is forced upon me that Greek culture is buried, indeed, but only in the souls of living people." And he dreams of a time when this Greek culture in the hearts of men will be freed from the rubbish of prejudice and misconception that has accumulated over it during the centuries, and will come forth in its true form again, like the outlines of a rediscovered city.

In reading *Griechischer Frühling*, we observe that its author, who is unacquainted with the language of Greece, possesses a limited yet profound and creative familiarity with its mythology and poetry. And though he is primarily concerned with the ancient civilization, he registers carefully what indicates to him the continuity of Greek tradition, particularly Nordic racial characteristics of the present inhabitants. Hauptmann is here true to his rôle as realist. Literally with notebook in hand he records his impressions, and less than most men, does he juggle with them. His passivity is at times amazing. He sucks in the sounds and colors of the Ionian sea with a delicious contemplation. Again and again he enjoys "those precious moments which illumine the soul for years to come and for the sake of which we really live." This receptivity, which is so obvious in *Greek Spring*, is the first step in Hauptmann's creative process. It is none the less strictly selective. Instinctively he takes in only what is good for his imagination. There is nothing mechanical in the way these impressions are recorded. His personality is tirelessly and subtly engaged.

This personality has two poles which it is ever seeking to contract into one point, exerting a kind of centripetal force on all the poet's work. To name them briefly, they are Christianity and paganism. The unity that Hauptmann over and over en-

deavors to throw around these two hostile, yet seemingly irreducible, elements of his soul is mysticism. Essentially Christian in Hauptmann is his sympathy with all sorrow, his compassion for the poor and needy, his pity for every suffering heart. Essentially pagan in him is his extreme sensitiveness to all beauty, and particularly to the beauty of women. He will never escape this peculiarly modern dualism. For Hauptmann in his own personality is struggling with the great problem now facing humanity. Humanity, like Hauptmann, is profoundly pagan and profoundly Christian, seeking the magic word that will bring peace between these warring elements without destroying either.

In *Greek Spring* the pagan element is naturally in the ascendancy. For here the poet discovers that he is a pagan. We see a Silesian mystic, a thorough student of pietism, a man in whose soul industrial misery had found a voice never heard before, painstakingly and eagerly reconstructing in his imagination the pagan world, with its sacred rites, its worship of beauty, its pantheism. He is like a man who would suddenly discover whole rooms and suites of rooms in his palace, and would now enter them for the first time, though he had already divined their existence. Small wonder that he lingers in them lovingly, and excludes as far as possible for the time being all rumors of those more familiar chambers in which he had hitherto dwelt. Both the spirit and the temples of the Greek religion seem to him better than our modern forms. The spirit of the pagan is positive and cheerful, this-worldly; that of the Christian, other-worldly and destructive of the senses. "Our churches are mausoleums. I mean the Catholic churches, for there are no Protestant temples." "In Christianity the Son of God made an ill fated visit to this world, before giving it up and thus shattering it to pieces. We, however, do not mean to give it up, our mother, to whom we owe what we are." There follows his defense of polytheism, which he seems to consider only as a phase of monotheism: "All beauty is preceded by consecration. Only that which is consecrated in human nature could become divine, and the apotheosis of nature originated in the power of consecrating, which is at the same time the mother of beauty. We have to-day a science of nature, which unfortunately is not enclosed by sacred temple grounds. None the less this science, and science in general, has become a com-

mon cause of the nation, yes of humanity On the other hand the pure forces of the imagination are to-day unused and profaned, instead of working in common at the great humming loom of time to produce as they once did the living garment of divinity. And just because the forces of the imagination are to-day isolated and scattered and find no suitable environment, i.e. no *mythos*, except that which the brief individual life can produce, does the man who appears late on the scene find the entrance into this infinite, well-founded world of myth at once so inspiring, liberating, and truly beneficial."

In spite of the zest with which Hauptmann discovers that little nation of herdsmen and mountain-folk who made a home of their surroundings on earth scarcely equaled in vigor, freshness and beauty; in spite of the partiality and intensity with which he plunges into this different life, he cannot deny the fundamental appeal of his Christian civilization. That is the significance of his praise of Demeter, the goddess whose maternal sorrow and resignation, as he says, have brought her closer to humanity than any of the Olympians. Thus involuntarily he seeks Christian elements in an ancient myth.

This sketch-book therefore is very instructive in regard to Hauptmann's method of work. He breathes in deeply, slowly, patiently, easily. His mind is like the warm and productive air that hovers over a region until impregnated not only with its moisture, but with its faintest odors as well. Hauptmann receives to the point of saturation. We should, however, be wide of the mark if we supposed that this process is mechanical, lifeless, or purely photographic. It is the first step in a vital and subtle act of creation. For the two tireless and energetic nuclei are busily organizing the impressions about themselves as centers: the necessity of compassion and the sense of beauty, the moral compulsion and the esthetic compulsion: comprehension of suffering, from which escape into Christian mythology is so easy as to be almost unavoidable, and sensual affirmation, which finds its classical form in Greek mythology. Neither of these powerful centers will yield to the other. Each grips and nourishes itself upon whatever material the world of experience brings within its reach. We cannot conceive of this poet's work aside from an actively tender and sympathetic heart, while in the presence of

beauty he is delivered up to emotions that have elemental power over him.

Hauptmann has written no work in which a successful, or at any rate, a complete synthesis of these two forces of his being is achieved. Rather has he occupied each extreme point of view and reached out from that in the direction of the other. In *Emanuel Quint* he expresses without reserve the whole range and intensity of his Christian compassion with human life; and here his mind scales its loftiest heights of Christian mysticism. In the *Heretic of Soana* he revels with equal abandon in a pagan joy of the senses, an unrestrained worship of the earthly goddess of love and beauty; but again he extends the significance of this worship far beyond its tangible forms, identifies it ecstatically with the creative force in all phenomena, and ends in a mysticism as complete as that of the *Fool in Christ*. Thus, like parallel lines, the two emotions meet in infinity.

Nowhere more than in *Emanuel Quint* does Hauptmann show how a poet, rooted in the simplest and nearest relations of his native soil, grows up and out and expands into universal literature. "What would a poet be," he says somewhere, "whose nature is not the potentialized expression of the soul of his people." In his claim to this proud title *Emanuel Quint* will be one of his strongest supports. Silesia has always been the home of the mystics and the ascetic pietists. An unbroken tradition of religious mysticism extends from the fifteenth century to the present day. Here among the desperately poor, the outcast and forgotten, those who have nothing to hope for on this earth and look forward to the millenium of the second coming of Christ with a naïve and literal faith, the soil is ready for the peculiar fruit it brings forth. *Emanuel Quint*, whom these poor people regard as Jesus Christ come again, and who in a very different sense does identify himself with Christ, is no impostor. Neither is he a fool except in that ironical sense that pervades the entire work. Some have assumed that Hauptmann wrote this book to reduce the Christian point of view to the absurd. But such an interpretation neglects the whole spirit of the novel. We have only to observe the tolerance and comprehension with which the Fool is treated in order to realize that Hauptmann has put into this creation all that deep religious yearning which encounters the bitterest enmity of the world. We need

only consider the opposing forces that bring about Quint's destruction in order to see that the poet finds little in them upon which civilization can be lastingly founded. Quint is moved by a pure and unassailable love for all men. In the most wretched, in the most bigoted he sees traces of divinity stamped upon their souls. He kisses the rude hand that strikes him, and blesses those who revile. This is no pose on his part, no *tour de force* exercised in the pursuit of martyrdom. It is merely the outshining of an inner nature. His fate condemns him to such a course. And instinctively the crowd hates, rejects, and tortures him. He introduces a new principle into their lives, which would transform them utterly. That Hauptmann succeeds in delineating the character of this unique hero from beginning to end with conviction and consistency, that he reproduces symbolically under modern conditions the apostolic group in general outlines, that he carries this amazing program through without a lapse in the unity of atmosphere, is not only a sign of the highest artistic power, but an indication that here he was unburdening his soul of a series of long pent-up religious emotions. Profound experience is the only matrix of such works.

Yet in spite of the consistency with which the Fool is oriented with regard to the Christian nucleus, the pagan nucleus, with its accompanying emotions, is never completely lost sight of. It hovers about the fringes of consciousness, or occasionally shoots through like a brilliant comet. Quint's temptation in the wilderness, for example, is the concentration of all the subtly sensual forces of nature upon his fevered brain. The warmth is pure and balsamic, yet inciting, enrapturing. The pagan symbols of Bacchic revelry characteristic of a pastoral people, the goat's horn and the goat's foot, which play an important part in the imagery of *Greek Spring*, weave themselves in his dreams. These visions merge into a general sexual stimulus, diffused throughout his whole being. He experiences the distinct sensation that all nature is exquisitely naked. Finally these impressions are concentrated in the alluring image of the woman, to which apparition Quint, in his soul's necessity, uses the words: Get thee behind me, Satan!

This emotional factor is also not without its theoretical counterpart in the book. In Quint's soul the timelessness of the mystic (in the midst of the finite to be one with the Infinite, and to be

eternal in one moment) merges into pantheism. As he sees Christ in himself, he sees God in nature: his peculiar greeting of the rising sun is an act of worship. He is above all dogmas, forms, priest-hoods, tabernacles, and Bibles. Arrived with his hero upon this philosophical height, Hauptmann found it necessary to face the esthetic problem, which is an integral part of his world. His artistic conscience did not permit him to attribute to Quint certain subtler shades of thought and vaguer emotions and yearnings out of keeping with the chosen symbolism. He therefore made use of a related figure, Dominik (St. John), to add esthetic values to those of religion. If this brilliant ray of color could not emanate from the central star, it should at least proceed from the chief satellite. He accomplished his purpose, to be exact, by drawing on German Romanticism, particularly the writings of Novalis and Hölderlin. These names will serve to show what moods Hauptmann was concerned with capturing: Novalis, who commingled earthly and heavenly love, and in the magic of his mind re-created the whole world of sense, sublimating all grosser elements, and who yet was so refined a sensualist; Hölderlin, the divine stranger to this world, who brought to all men a heart filled with love and beauty, only to feel that heart break under the weight of life's coldness and disharmony—a Greek out of place. Thus is spanned the rainbow bridge from the Fool in Christ to the Heretic of Soana.

What a vastly different figure this Heretic! This pale young Italian priest, Francesco, this fanatic, reared in a good family of strict Catholic tradition! And what a different path he goes before he gives up the "crucified god" and finds his satisfaction in the worship of "natural symbols." His senses are first entangled, as those of Quint are threatened, on the mountain heights, in the midst of a profusion of nature, isolated, self-centered, self-contained, healthy, full of light and joyousness. It is true, the beauty of Agata is the unconfessed cause of this new vision he has in the mountains. Through her all nature has become divine, the leaves whisper to him, the sun touches him with a personal warmth, the birds weave about him their golden web of song. Through her too, whose image he still vainly endeavors to blot out from every page of the book he reads, nature reveals herself as a great mother, taking care that no pleasure in her kingdom shall be unenjoyed. Through her he becomes a pantheist and in her he

finds the highest symbol of his religion. At first he identifies her unconsciously, and then consciously, with the Madonna; but finally he throws aside this last vestige of his traditional faith, and idolizes the woman as the purest form of revelation. "Her form and her substance were God's secret." His love for Agata becomes typical: "Francesco-Adam, just come forth from the hand of the Potter, felt himself as a center of creative power. With an ecstasy not of this world he discovered and beheld Eve, the daughter of God." "Never had Francesco, never had the priest felt such nearness to God, such concealment in him, such oblivion of his own personality." "An all-potent magic had made him completely will-less, and without Agata a completely lifeless victim of Eros, the god who is older and mightier than Zeus and the other gods."

This is the end. At this altar and with this religion the story closes. Hauptmann, great as a poet, is not always a clear thinker, and often his efforts to give his emotions a philosophical interpretation lead him into confusion. Such confusion mars to some extent the close of this excellent story. An attempt to show that the new love of his hero is a power, not inferior to the most fanatic devotion to the Christian idea, for sublimating the ego into the universal, is evident in the words: "Nearness to God," "Concealment in him," "Oblivion of his own personality." Here again, as in Quint, though through a different channel, the finite becomes one with the Infinite. But alas! the Heretic does not wear his mystic mood with Quint's serenity, and his concealment in God is perilously close to an eternal torment. Against the beauty of the woman there is no help: "She comes up from the depths and passes by the astonished stranger, and she ascends and ascends into eternity, as the one into whose merciless hands heaven and hell have been delivered."

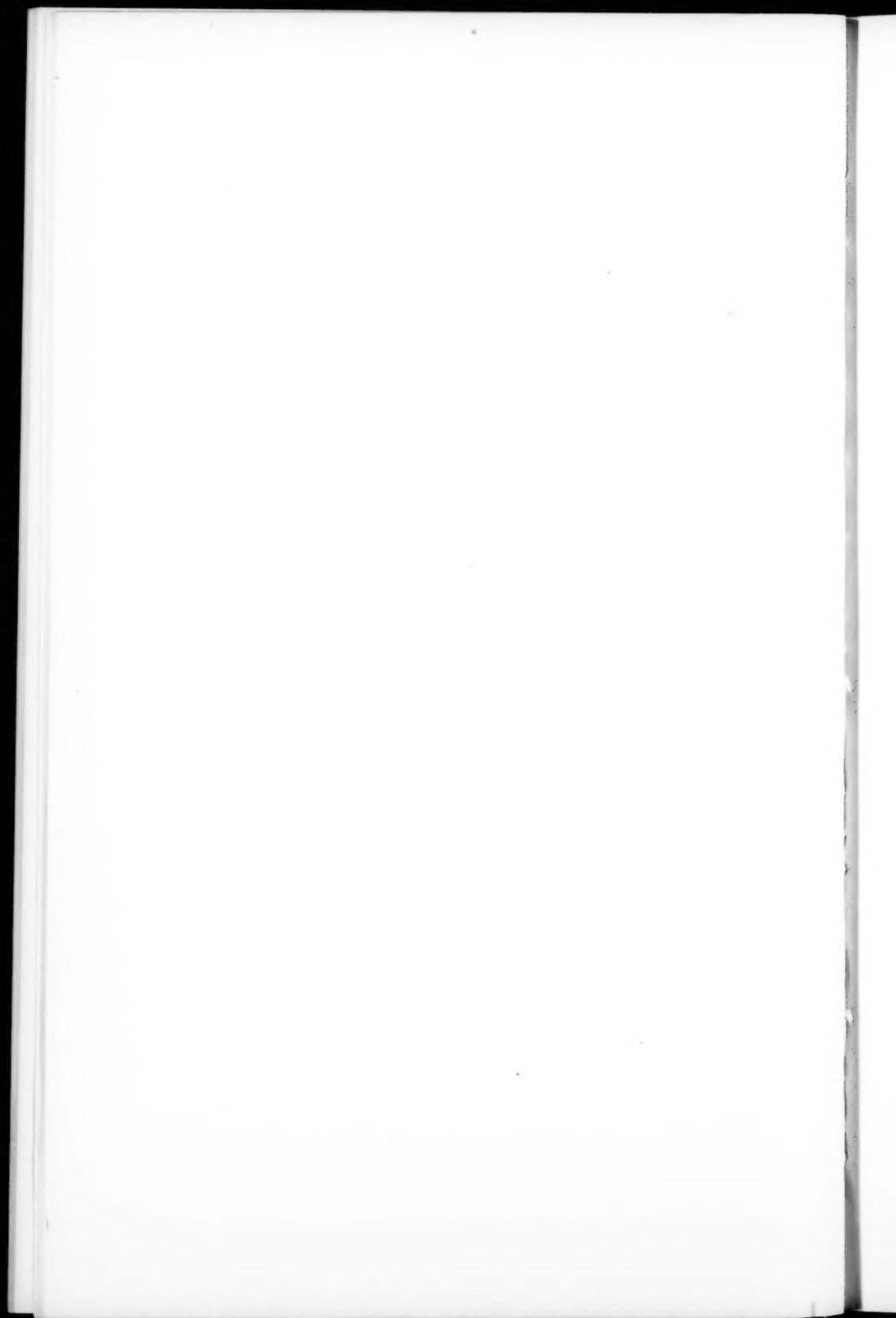
This is a somewhat surprising turn to the story—except to an attentive observer of the poet's fair women. In reality it is his consistent rendering of the eternal feminine. Self-revelation could go no further than in this impulsive capitulation to feminine beauty, which is the usual thing with Hauptmann's men. And in this impulsive capitulation we find the reason for the indistinctness of his lovely heroines, whom he takes for granted rather than delineates. What is there to Helene, and who is convinced of her charms, except one too easily convinced? The same is

true of Anna, Rautendelein, Pippa, Agata, and Griselda. They are young, blonde and beautiful, and they wind the hero about their little fingers as they might a skein of their golden hair. But look a little more attentively at these wonderful creatures and they fade away into the canvas. They have no solidity, no form and substance, like Juliet, or Hilda Wangel, or Rhodope. The poet is so soon persuaded of their magic that he neglects persuading us.

From our arbitrary point of view the *Heretic of Soana* is a story in which the joy of the senses and a pagan this-worldliness are set up as moral values in opposition to the Christian ideal. An estimate of the permanent pagan elements in human nature is attempted and carried through with partial success, but in the end the proportions are distorted by undue emphasis on one factor: the erotic. For Hauptmann the world of sense culminates in the beauty of woman. But unfortunately she disarms his power of self-criticism, and leads him to mistake his emotions for spiritual insight—an attitude which is neither Christian, pagan nor modern, but rather chivalrous.

Of the two characters under consideration therefore Quint is a closer approximation to a real fusion of Christian and pagan elements. For while the chosen symbolism in this novel precludes the possibility of a full development of the pagan elements, Quint is far from being an ascetic. In the last analysis he stands pretty close to pure humanity. And best of all there is a sovereignty in him that does not cower even before the demonic power of Eros.

Wesleyan University



FRENCH READING IN SECONDARY SCHOOLS, 1918-1923¹

By JOHN VAN HORNE

I. AMOUNT OF READING

1. *First Year French*²

	No. of schools reporting	Ave. no. of pages read	Schools reading 100 pages or less	100—200	200—300	300—400	over 400
1918-1919	38	142	18	12	5	1	2
1919-1920	42	139	19	15	6	1	1
1920-1921	43	147	19	10	11	2	1
1921-1922	45	149	19	14	9	2	1
1922-1923	48	165	18	15	10	2	3
Totals or averages ³	216	147	93	66	41	8	8

2. *Second Year French*

	No. of schools reporting	Average no. of pages read	Ave. no. of pages read in class	No. of schools reporting outside reading	Ave. no. of pages read outside	100 pages or less	100—200	200—300	300—400	400—500	500—600	over 600
1918-1919	33	288	266	9	87	1	9	9	10	3	0	1
1919-1920	36	319	279	12	120	2	8	11	7	5	1	2
1920-1921	39	323	281	13	118	2	8	10	9	8	0	2
1921-1922	43	326	274	15	125	2	9	11	11	6	2	2
1922-1923	46	347	283	19	121	2	7	13	12	6	3	3
Totals or averages	197	321	277	68	120	9	41	54	59	28	6	10

¹ This survey is similar to the recently published surveys of reading matter in elementary college French and Spanish. Questionnaires were sent to two hundred high schools and private schools. A sufficient number replied to make the figures fairly representative. There is little evidence to show that any one type of school has a policy different from other types.

² Outside reading plays such a small part in first year French that it is here simply included in the total amount of reading.

³ These figures represent totals in the columns dealing with numbers of schools reporting, and they represent averages in the columns concerned with the number of pages read. The average number of pages read represents the total number read through the five years divided by the total number of yearly reports—216, and not, as in the college reports, an average of the averages for each of the five years.

3. *Third Year French*

	No. of schools reporting	Ave. no. of pages read	Ave. no. of pages read in class	No. of schools reporting outside reading	Ave. no. of pages read outside	200 pages or less	200—300	300—400	400—500	500—600	600—700	700—800
1918-1919	30	449	366	14	177	2	8	4	8	3	3	1
1919-1920	30	439	359	13*	185	2	9	3	9	3	2	2
1920-1921	34	505	395	18	208	3	6	4	9	2	4	3
1921-1922	39	522	402	20	234	2	6	5	9	4	6	3
1922-1923	41	528	405	21	240	2	6	6	8	7	5	3
Totals and averages	174	493	379	86	214	11	35	22	43	19	20	12

4. *Fourth Year French*

	No. of schools reporting	Ave. no. of pages read	Ave. no. of pages read in class	Schools reporting outside reading	Ave. no. of pages read outside	300 pages or less	300—400	400—500	500—600	600—700	700—800	800—1000	over 1,000
1918-1919	11	720	533	5	410	1	2	1	0	4	0	1	2
1919-1920	11	692	524	4	463	1	3	1	1	4	0	0	2
1920-1921	13	680	499	6	392	1	3	1	2	4	0	0	2
1921-1922	21	735	536	10	419	2	4	2	2	4	0	2	5
1922-1923	21	678	508	9	398	2	4	2	3	5	0	2	3
Totals or averages	77	691	509	34	412	7	16	7	8	21	0	5	14

Conclusions. With the exception of fourth year French, where the number of reports is so scanty that the statistics are less reliable than elsewhere, a tendency toward an increase in amount of reading is obvious. A similar tendency was noticeable in first year college French, where it appeared to represent a reaction from teaching conditions during the war, when reading was comparatively neglected in favor of conversational drill. Only time can show how far the reaction now under way will go.

In first year French the general average is 147 pages, while the average for 1922-1923 is 165 pages. It is clear from the figures that the majority of schools read a few pages less than the general average, which is attained by the accomplishments of a few exceptional schools. It is worth noting that sixteen reports show amounts in excess of 300 pages.

In second year French the general average (321 pages) is again below the average for 1922-1923 (347 pages). Outside reading begins to play a fairly important part. Somewhat more than half the schools conform fairly closely to the general average, while a considerable number read under 200 or over 400 pages.

The third year figures show a general average of 493 pages as against an average of 528 pages for 1922-1923. There is a considerable difference between 1919-1920 and 1920-1921. Outside reading becomes more important. Not much more than a third of the schools conform closely to the general average. There is a wide divergence in policy from less than 200 pages to 800 pages.

The figures for fourth year French do not show the tendency of the other figures. They rise and fall irregularly, and the figures for 1922-1923 are the lowest of all. This is probably due to the small number of reports, and to the fact that fourth year French usually consists of small classes that work under varied conditions. Outside reading is quite important.

The statistics show that the combined amount of reading in first and second year French is 468 pages—an amount considerably in excess of the average for first year college French (243 pages). Also the combined amounts for third and fourth year French are 1184 pages, far in excess of the 643 pages covered in second year college French.

Finally it should be remembered that *slight* differences in amount in these statistics are of hardly any importance. There are many chances for minor errors or misunderstandings. The evidence is convincing only for broad, general tendencies.

II. INDIVIDUAL TEXTS⁴

I. FIRST YEAR FRENCH			Name of Text		No. of	Times
Name of Text	No. of	Times			Schools	Used
	Schools	Used				
Méras: Premier Livre.....	19	56	Le Tour de la France par deux			
Contes et légendes.....	14	53	enfants.....	2	6	
Petits contes de France.....	16	38	Allen & Schoell: French Life...	2	6	
Bierman & Frank: Reader.....	9	25	Le Français pour tous.....	2	6	
La Belle France.....	6	22	Contes du pays de Merlin.....	2	5	
Snow & Lebon: Reader.....	5	18	Aldrich & Foster: Reader.....	2	5	
La Tâche du petit Pierre.....	4	14	Mes premiers pas.....	2	5	
Le Français et sa patrie.....	5	13	Bovée: Première Année.....	1	5	
Lectures faciles.....	4	12	Ballard: Reader.....	2	4	
Super: Reader.....	2	10	Fifteen Easy French Plays.....	3	3	
Méras: Second Livre.....	3	8	Fraser and Squair: Readings....	1	3	
Sans famille.....	3	7	Pas à pas.....	2	2	
L'Abbé Constantin.....	2	7	François et Giroud: Simple			
Perrichon.....	2	6	French.....	2	2	
			La France nouvelle.....	1	2	

⁴To save space, titles of books used only once are omitted.

2. SECOND YEAR FRENCH			Name of Text *		No. of Times	
Name of Text	No. of Schools	Times Used			Schools	Used
Perrichon.....	24	65	Drames et comédies.....		1	2
La Poudre aux yeux.....	17	47	Scenes of Familiar Life.....		1	2
Colomba.....	18	44	Poèmes et chants.....		1	2
Sans famille.....	13	41	La belle Nivernaise.....		4	6
L'Abbé Constantin.....	14	31	Pierrille.....		3	6
Lavisse: Histoire de France.....	12	27	Les deux Souds.....		2	5
Le Tour de la France par deux enfants.....	8	23	Monte Cristo.....		2	5
Madame Thérèse.....	8	21	Récits historiques.....		2	5
La belle France.....	7	21	Un Mariage d'amour.....		2	5
Daudet: Short Stories.....	7	18	Le Berger et le proscrit.....		1	5
La Tâche du petit Pierre.....	7	17	Le Tour du monde en 80 jours.....		1	5
Le Petit Chose.....	6	14	Aldrich and Foster: Reader.....		1	5
Méras: Second Livre.....	6	12	Le Conscriit de 1813.....		3	4
La Tulipe noire.....	4	11	Maupassant: Short Stories.....		3	4
Contes divers.....	3	11	La Grammaire.....		2	4
Petits contes de France.....	3	10	Le petit Robinson de Paris.....		2	4
Les trois Mousquetaires.....	4	9	La Clef d'or, etc.....		1	4
Mon oncle et mon curé.....	4	9	Allen and Schoell: French life.....		1	4
Le Français et sa patrie.....	5	8	La Bataille de dames.....		3	3
Gil Blas.....	4	8	Les Oberlé.....		3	3
L'Eté de la Saint-Martin.....	4	8	Buffum: Short Stories.....		2	3
La Mare au diable.....	5	7	Lettres de mon moulin.....		2	3
Carnet de campagne.....	4	7	Tartarin de Tarascon.....		2	3
Fifteen French Plays.....	2	3	L'Enfant de la lune.....		2	3
Romain Kalbris.....	2	3	Bierman & Frank: Reader.....		2	3
En France.....	1	3	Méras: Premier Livre.....		1	2
Ballard: Short Stories.....	1	3	La Lettre chargée.....		1	2
L'Oncle Sam en France.....	1	3	Les Romanesques.....		1	2
Le Pari d'un lycéen.....	2	2	Les Prisonniers du Caucase.....		1	2
Weill: Historical Reader.....	2	2	Le Siège de Paris.....		1	2
Mlle. de la Seiglière.....	2	2	La Lizardière.....		1	2
Les Misérables.....	2	2	Rosalie et le chauffeur.....		1	2
			Le Bourgeois Gentilhomme.....		1	2
			La Petite Princesse.....		1	2

3. THIRD YEAR FRENCH			Name of Text		No. of Times	
Name of Text	No. of Schools	Times Used			Schools	Used
Colomba.....	19	59	Le Roi des montagnes.....		5	11
Daudet: Short Stories.....	13	39	Le Petit Chose.....		5	11
Les Oberlé.....	12	38	La Mère de la marquise.....		4	11
Le Pêcheur d'Islande.....	12	32	La belle Nivernaise.....		3	11
Mlle. de la Seiglière.....	12	30	La Bataille de dames.....		6	10
Perrichon.....	11	27	Buffum: French Short Stories.....		3	10
Les Misérables.....	10	24	Les trois Mousquetaires.....		5	9
La Mare au diable.....	9	23	L'Avare.....		4	8
Tartarin de Tarascon.....	6	22	Contes Bretons.....		2	8
La Tulipe noire.....	9	21	Le Livre de mon ami.....		2	8
Le Bourgeois Gentilhomme.....	8	21	Contes et Saynètes.....		3	7
Le Gendre de M. Poirier.....	7	19	Le Monde où l'on s'ennuie.....		2	7
L'Abbé Constantin.....	7	18	Contes divers.....		2	7
La Poudre aux yeux.....	7	17	Récits historiques.....		2	7
Lavisse: Histoire de France.....	6	17	La Neuvaine de Collette.....		2	6
Madame Thérèse.....	5	14	Athalie.....		2	6
Mon oncle et mon curé.....	4	12	Le Cid.....		3	5
Maupassant: Short Stories.....	6	11	Le Comte de Monte Cristo.....		3	5
			Le Barbier de Séville.....		1	5

3. THIRD YEAR FRENCH (continued)				Name of Text		No. of	Times
Name of Text	No. of	Times				Schools	Used
	Schools	Used					
Canfield: Lyrics.....	1	5	Le Français et sa patrie.....	1	3		
Gringoire.....	1	5	Modern French Lyrics.....	1	3		
Contes choisis.....	1	5	L'Été de la Saint-Martin.....	1	3		
Sans famille.....	1	5	Molière en récits.....	1	3		
Le Tour du monde en quatre-vingts jours.....	1	5	Récits de la guerre.....	1	3		
Eugénie Grandet.....	2	4	Les Précieuses ridicules.....	1	3		
Gil Blas.....	2	4	Fifteen Short Stories.....	1	3		
La France nouvelle.....	2	4	Le Roman d'un jeune homme pauvre.....	1	3		
La Grammaire.....	2	4	L'Évasion du duc de Beaufort.....	2	2		
Mémoires d'un collégien.....	2	4	L'Abbé Daniel.....	2	2		
Cyrano de Bergerac.....	2	4	Eight Short Stories.....	1	2		
La Petite Fadette.....	2	4	Modern French Stories.....	1	2		
Jeanne d'Arc.....	1	4	Origines de la France contemporaine.....	1	2		
La Princesse lointaine.....	1	3	Un philosophe sous les toits.....	1	2		
Marie Claire.....	1	3	Pardue.....	1	2		

4. FOURTH YEAR FRENCH				Name of Text		No. of	Times
Name of Text	No. of	Times				Schools	Used
	Schools	Used					
Le Pêcheur d'Islande.....	9	22	Pierre Pathelin.....	1	5		
Millé de la Seiglière.....	8	19	Les cent meilleurs Poèmes lyriques.....	1	5		
Eugénie Grandet.....	5	20	Le Tour de la France par deux enfants.....	1	5		
Le Cid.....	5	19	Un philosophe sous les toits.....	1	5		
Le Bourgeois Gentilhomme.....	10	16	Carnet de campagne.....	1	5		
Les Misérables.....	6	16	Lavis: Histoire de France.....	1	5		
Hernani.....	6	15	Strasbourg.....	1	5		
Quatre vingt treize.....	6	15	Andromaque.....	1	5		
Duval: Histoire de la littérature française.....	3	15	Daudet: Short Stories.....	1	5		
Cyrano de Bergerac.....	2	10	Le Roman d'un jeune homme pauvre.....	1	5		
Colomba.....	4	9	Le Monde où l'on s'ennuie.....	1	5		
Les Oberlé.....	3	8	Un verre d'eau.....	1	5		
Le Comte de Monte Cristo.....	3	8	L'Avare.....	4	4		
Madame Thérèse.....	2	8	Le Gendre de M. Poirier.....	4	4		
Canfield: Lyrics.....	2	8	Madame Thérèse.....	1	4		
Perrichon.....	6	7	Jeanne d'Arc.....	3	3		
Notre Dame de Paris.....	2	7	Le Barbier de Séville.....	2	3		
Maupassant: Short Stories.....	3	6	Un beau mariage.....	1	3		
Le Livre de mon ami.....	2	6	Fortier: Histoire de France.....	1	3		
Les deux Sœurs.....	2	6	Les trois Mousquetaires.....	2	2		
Le Siège de Paris.....	2	6	Sous les armes.....	2	2		
Buffum: Contes français.....	2	6	Les Plaideurs.....	1	2		
Athalie.....	3	5	Tartarin sur les Alpes.....	1	2		
La Bataille de dames.....	2	5					
Aucassin et Nicolette.....	1	5					

These lists of texts speak for themselves. In the first place it should be noted that slight differences in the number of times used are unimportant. However, certain deductions can clearly be made. In first year French prepared readers are commonly used, although some literary texts like *La Tâche du petit Pierre*,

Sans famille, and *L'Abbé Constantin* are fairly well represented. In second year French, and still more in the third and fourth years, literary texts are the rule. The most popular ones stand out so clearly that they hardly need comment. *Perrichon*, *La Poudre aux yeux*, *Colomba*, and *Sans famille* lead in second year French; *Colomba*, Daudet's stories, *Les Oberlé* and *Le Pêcheur d'Islande* in third year French; and *Le Pêcheur d'Islande*, *Mlle de la Seiglière*, *Eugénie Grandet*, and *Le Cid* in fourth year French. On the whole classical texts are poorly represented even in fourth year French.

University of Illinois

Notes and News

The annual meeting of the Association of Modern Language Teachers of the Central West and South will be held at Chicago on May 9 and 10. The President, Professor Alfonso De Salvio will speak on "The Present Mission of the Modern Language Teacher," and other addresses will include "The Cinema as an Aid to Teaching" and "More Teaching in the Class Room." The Chairmen of the group meetings will be Professor John Van Horne (Spanish), Professor F. C. Domroese (German) and Miss Josette E. Spink (French). Programs of the meeting will be sent to members, and non-members who are interested may receive a program by addressing the Secretary, Professor C. H. Handschin, Miami University, Oxford, Ohio.

At the meeting of the American Association of Teachers of Spanish held in New York from December 31 to January 1, Professor Aurelio M. Espinosa of Leland Stanford University was re-elected Editor of *Hispania* for a term of three years. Professor Espinosa is the most versatile as well as one of the most eminent of American Hispanists. He has given ample evidence of ripe scholarship in his many contributions to Spanish folk-lore and literature, and in his text books and as Editor of *Hispania* he has shown a keen understanding of teaching problems. We may be confident that under his direction, our friendly and esteemed rival will continue its career of service to Spanish teachers.

At the recent meeting of the Modern Language Association of America, the American Association of Teachers of Italian was organized with the following officers: *Honorary President*, Professor C. H. Grandgent, Harvard University; *President*, Professor Kenneth McKenzie, University of Illinois; *Vice-Presidents*, Professor J. E. Shaw, Toronto University and Professor E. H. Wilkins, University of Chicago; *Secretary-Treasurer*, Professor Rudolph Altrocchi, University of Chicago; *Councillors*, Professor Bruno Roselli, Vassar College; Professor H. H. Vaughan, University of California; and Professor A. De Salvio, Northwestern University. The purpose of the Association is to promote and develop the study of the Italian language and literature in the United States and Canada. Active membership, dues \$2.00 per year, is open only to members of the Modern Language Association of America who are teaching or preparing to teach Italian; associate membership with dues of \$1.00 per year, is open to other persons interested in the study and teaching of Italian; life mem-

bership is open to any person eligible for membership on single payment of \$25. A Bulletin will be issued at regular intervals which will aim to encourage both the teaching of Italian and research work in Italian. The names of the officers are a sufficient guarantee of the high place that the new association is destined to hold in the field of modern language study, and that it is worthy of the financial support of those of us who are interested in Italian. *Buon viaggio!*

A weekly edition of *Le Figaro* (*Le Figaro hebdomadaire*) designed especially for American readers is an interesting innovation in Parisian journalism. In the first issue, January 12, the distinguished dramatist, Robert de Flers, who is the literary editor, outlines his plans as follows:

"Le Figaro hebdomadaire sera en quelque sorte un résumé attrayant et varié de la vie française considérée sous tous les aspects, mais particulièrement sous ceux-là qui paraîtront le mieux capables d'intéresser et d'instruire la grande et libre opinion américaine. Tous les événements de la politique, de l'industrie, du commerce, des lettres, des sciences, du théâtre, du mouvement mondain et sportif, des arts et de la mode se trouveront ainsi racontés et commentés de deux manières différentes: d'abord par les chroniques et études des écrivains les plus célèbres de la littérature contemporaine qui sont les collaborateurs habituels du Figaro, ensuite par des articles d'information et de reportage condensés et présentés de façon à rendre sous une forme vivante et complète l'actualité des jours précédents. Ce numéro, qui sera chaque semaine comme le florilège de l'actualité française, contiendra, en outre, les plus beaux poèmes, les plus fins essais critiques, les plus brillants extraits de notre Supplément Littéraire." The contributors to the first number include well-known names such as Robert de Flers, Robert Mirepoix, Henry Bidou and Henri de Régnier.

Subscriptions at \$3.00 per year or \$1.75 for six months may be forwarded to the Rédaction-Administration, 26, rue Drouot, Paris.

JAMES FITZMAURICE-KELLY 1857-1923

Spanish studies have suffered an irreparable loss in the death of James Fitzmaurice-Kelly which occurred last December. More than thirty years ago, when the study of Spanish literature was sadly neglected in England and America, Fitzmaurice-Kelly gave us an authoritative biography of Cervantes. In it we find the passion for accurate statement of fact combined with a charm of expression which was to characterize so many of his subsequent publications. In 1898 he published his "History of Spanish Literature" in which he presented the results of many years of thoughtful and sympa-

thetic reading of Spanish authors, supplemented by a careful study of critical works and by a broad-range knowledge of other literatures. This book, in its various later verions, has been the constant companion of all those who in these latter years, have devoted themselves seriously to the study of Spanish letters. His essay on "Lope de Vega and the Spanish Drama" is a model of its kind, and his "Chapters on Spanish Literature" and the monograph on Fray Luis de León display his gifts as a sympathetic critic of literary movements and personalities. Painsstaking erudition mark his "Memoir" on Cervantes and his "Primer of Spanish Literature," recently reviewed in the *Modern Language Journal*. As an editor, he is best known for his monumental edition of the works of Cervantes, and even the general reader is acquainted with his "Oxford Book of Spanish Verse," and his volume of "Cambridge Readings in Spanish Literature" constitutes a serviceable anthology.

Those of us who had the privilege of meeting him during his visit to America in 1907 when he lectured at a number of our universities will remember him as a brilliant conversationalist, as a true humanist in the range of his intellectual interests, and as one who was ever ready to give advice and help without stint to younger men. By his death, the Hispanists in America have lost one of their most distinguished masters and one of their best friends.

The recent report of the American University Union in Europe, issued last January, calls attention once more to the manifold activity of the Union, and the countless opportunities it offers for American students in France and for a closer intellectual relationship between the United States and France. Every American student, on arriving at Paris, should visit without delay the new quarters of the Union, now located at 173 Boulevard Saint Germain. According to the registration cards of the Union, there were 1392 Americans studying in France between March 1, 1922 and March 1, 1923. These students represented 166 American institutions and were distributed among 50 institutions in Paris and in the provinces.

The union announces the organization of a new Bureau of the *Compagnons de l'Intelligence*: a service of documentation which enables scholars at a distance from Paris to procure copies of any manuscripts, or to order any bibliographical researches that they may need in their work, whether that research be literary, artistic, scientific or technical. The work will be done by well qualified persons who are, so far as possible, specialists. The price will be set either on the basis of a fixed sum or according to the time required. Correspondence should be addressed to the Office de Placement des *Compagnons de l'Intelligence*, 22 rue Soufflot, Paris.

CHICAGO

At the meeting of the Society of Romance Teachers of Chicago, held on February 9, Professor William A. Nitze spoke on "The Teaching of Grammar." Dr. Nitze argued that the interest of our students in this subject could be stimulated by the adoption in our teaching of the principles of the direct method.

EDITH CAMERON

It gives us pleasure to learn that Don Américo Castro has arrived in New York and will offer courses during the second semester at Columbia University, replacing Professor Federico de Onís who has returned to Spain for a visit. Señor Castro needs no introduction to modern language teachers in this country. He is one of the men most prominently identified with Menéndez Pidal in the work of the Centro de Estudios Históricos, and has made many highly important contributions in the field of Spanish philology and literary history. We bid him a hearty welcome and we hope that he may have sufficient time at his disposal to visit a large number of our colleges so that many Spanish students and scholars may derive the inspiration which personal acquaintance with him is certain to bring.

A few weeks ago the Managing Editor received a letter from a former member of the Executive Committee of the Federation suggesting in a friendly way that the MODERN LANGUAGE JOURNAL should publish more contributions from secondary school teachers. This is precisely the sort of material that the Managing Editor has been endeavoring to secure during the last year and a half, and he is forced to admit that his efforts have not been conspicuously successful. The JOURNAL is an organ for the discussion of problems affecting the interests of all modern language teachers in this country, and it is to be hoped that in the future secondary school teachers will be less modest with regard to the results of their inquiries and experiments.

The Notes and News section was organized to record the important activities of modern language teachers and to reflect the attitude toward modern language teaching throughout the country. Limitations of space make it impossible to publish items of purely local interest, but reports of important meetings, legislation or other action that may affect our status, registration figures of unusual significance, appointments of especial interest and the like, should form a part of our monthly record. Our correspondents, and other persons, especially the secretaries of local groups are cordially urged to co-operate in making this section of the JOURNAL a valuable source of information for our readers. Experience has shown we must emphasize the fact that in order to have any value as news, these items must be forwarded to us *promptly*.

Reviews

MARTÍN FIERRO. AN EPIC OF THE ARGENTINE.
By HENRY A. HOLMES. Instituto de las Españas. 183p.

Worthy of comment, certainly, is the advent of a thesis dealing with South American literature; and Henry A. Holmes' *Martín Fierro, An Epic of the Argentine*, is the first in the field as far as the reviewer is aware. Not only this, but the author has spent sufficient time in the land of the fertile *pampa* to speak from knowledge of no few of the facts and places discussed in his volume.

It is true that after Professor Rojas' treatment of this subject in his history of Argentine literature there remained little for after-comers to do except follow the path so clearly outlined. This Dr. Holmes has done, as he states in his preface, and yet has made an original contribution in bringing to bear upon his material a North American point of view, refreshing in its directness. At times, however, the author has been led to make his discussion of the hero of the Argentine *pampa* somewhat popular in tone: not that this is a serious objection, somewhat unusual though it may be in a doctoral dissertation.

In the chapters dealing with the predecessors, contemporaries, and successors of Hernández, as well as those concerning the life and writings of the author and the story of the poem Dr. Holmes has gleaned extensively from the works of the brilliant professor of the University of Buenos Aires, due credit being given in each instance. It might have been well to have laid more stress upon the two occasions on which Hernández gained first-hand knowledge of the Argentine plainsman, first as a young man, and especially in later years when he took part in civil strife on the side of Urquiza. During the latter period Hernández must have fought side by side with many a *gaucho* and come to know the psychology of the type he brings out so well in his poem. In the chapters studying the *gaucho* and the Indian as well as in that on the literary value of *Martín Fierro* Dr. Holmes has done his best and most original work. Here he carefully notes the characteristics of the rover of the *pampa* and his enemies, giving due importance to the regard of each for their horse, and closes with a symposium of the various judgments passed upon the poem. Many of these have been biased and Dr. Holmes with a better perspective gives an impartial opinion.

A few of the pages of the book are marred by typographical errors, as for example pages 50 and 139 where the footnotes appear in the text. In the bibliography the following omissions might be noted:—

C. O. Bunge, *La poesía popular argentina*. *Monitor de la Educación Común*, XXX, 519-55.

R. Hernández, *Pehuajó. Nomenclatura de las calles . . .* Buenos Aires. 1896.

N. de Lara, *Consideraciones sobre un estudio del Dr. C. O. Bunge*. Buenos Aires. 1916.

M. Leguizamón, *La cinta colorada*. Buenos Aires. 1916.

STURGIS E. LEAVITT

University of North Carolina.

FIRST PHONETIC FRENCH COURSE with language lessons, songs and vocabulary, by P. H. CHURCHMAN and E. F. HACKER. D. C. Heath and Co. XIII 132 pp. New York, 1923.

More than a quarter of a century ago there appeared regularly on the cover of the *Maître Phonétique* the six principles of the *Association Phonétique Internationale*. The second of these principles, as every student in a "methods" course knows, runs as follows: "Le premier soin du maître doit être de rendre parfaitement familiers aux élèves les SONS de la langue étrangère. Dans ce but il se servira d'une transcription phonétique, qui sera employée à l'exclusion de l'orthographe traditionnelle pendant la première partie du cours." The authors of the "First Phonetic French Course" have produced a book which makes it possible to follow not only this principle, but also those which specify every day spoken language and inductive teaching of grammar. With such a text the phonetic transcription will be used as a vaulting pole where it is commonly used as a crutch.

The authors state in their *Suggestions to teachers* that the book may be used in various ways, but let us hope that many teachers will use it in beginning classes as the only text until the students have finished the exercises and the lessons. It will also do good service for second and third year classes which have not had the advantage of a phonetic beginning or which need review.

The bibliography gives a brief list of useful works on phonetics to guide the teacher who may wish to pursue the subject further. It would have been wise to give the date of the last edition of each work. The *Dictionnaire Général* should always be included in any list of dictionaries "recording pronunciation with scientific accuracy." To be sure, it does not employ the International system, but it is infinitely more valuable to the teacher than either the Michaelis-Passy or the Passy-Hempl. A teacher with an elementary knowledge of phonetic transcription will have no difficulty in transcribing from the system used by D. H. T.

Fifteen pages are devoted to the exposition of the elements of French phonetics with exercises on single sounds and on words. There is no diagram of the organs of speech to aid students in acquiring muscular consciousness. The discussion of oral vowels

(p. 5) is not arranged in physiological order, so that reference to the diagram becomes involved, and the advantage of passing from one position to the neighboring position is sacrificed. The presentation of the vowel triangle (p. 7) is thorough, excellent and extremely illuminating. The position of the lips is shown by a diagram accompanying each vowel. Modifications in tongue position due to nasalization, i.e. [ẽ] to [ẽ̃] etc., are recorded in a way which solves the problem of the appropriateness of two much discussed symbols. Unfortunately the "rounded front vowels" seem to be midway between the front and back vowels. A second diagram presents the triangle with a word containing each sound. Beside these words are French place names with which every one became familiar during the war. They will catch the student's interest and attention at once and will show him how far French orthography is from being phonetic. Unfortunately these words are not given in phonetic script either here or elsewhere, a rather startling incongruity in view of the strictly phonetic plan of the book.

The discussion of consonants is clear and concise. A more definite warning against the very disagreeable American pronunciation of [p, t, k] and the combination [tr] might well have been given. In spite of the fact that reference is made in the *Suggestions*, p. vi, to the "all-important matter of sentence-intonation," no treatment of it is given. Klinghardt and de Fourme-straux have shown in their *Französische Intonationsübungen*, Cöthen, 1911, a simple method of handling a subject which should no more be left wholly to imitation than should sound-articulation. An English translation by M. L. Barker, bearing the title *French Intonation Exercises*, Heffer, Cambridge, England, 1923, can be had from D. Appleton and Company, New York, at two dollars. It should be in the hands of every teacher of French, since our elementary texts avoid the issue.

Two pages of *Common Phrases* in phonetic script with English translation are followed by sixteen lessons consisting of a vocabulary in phonetic transcription with the French orthography in parentheses and the English translation following, a phonetic text, directions for handling, inductive grammar questions in English, and conversation, dictation and translation exercises. These lessons are full of interesting and suggestive devices and methods of approach which will richly reward a careful perusal.

The language lessons are followed by twenty pages of selections, prose and poetry, in phonetic transcription, and ten songs in transcription with music. The transition from phonetic transcription is provided for by fourteen pages on French orthography logically built up on a strictly phonetic basis with exercises. There is a complete vocabulary in which the transcription is followed by the French orthography and the English meaning.

With this text it is possible to follow to the letter the principles of the phonetic method. The confusion arising from teaching transcription and orthography side by side can be avoided, much time will be saved and the proper use of the text will undoubtedly give excellent results.

C. E. PARMENTER

University of Chicago

VUE GÉNÉRALE DE LA LITTÉRATURE FRANÇAISE, by FIRMIN ROZ, with questionnaire, historical notes and vocabulary by LEOPOLD CARDON. Allyn and Bacon. XIV+333 pages, and index 21 pages. New York, 1923.

If we admit the need of a transition course between the first years of essentially language study and the more advanced work in literature proper, a course that rounds out the one and provides a background for the other, there was a genuine need for a book of this sort. Standard histories of French literature are too complete and too voluminous; anthologies give too little idea of proportion and almost no appreciation of sequence in the development of the *genres*. Texts borrowed from the equipment of French secondary education take too much for granted in the way of historical knowledge and acquaintance with French institutions in general and complicate their difficulties with one or both of the disadvantages mentioned above. In this book, written specifically for use by American students of French literature, M. Roz has set himself the difficult task of selecting those names in the different periods that are really significant, of treating them in such a manner as to make their contribution apparent, and of connecting them with the great intellectual and historical movements on which they depend. As a whole, the effort has been entirely successful, although there are occasional passages enumerating the names of secondary authors, imitators of the great leaders, etc., where a summary of general tendencies, or a simple statement of influence would perhaps have been more effective. However, the impression left by rapid reading is anything but fragmentary.

The large divisions of the work are the traditional ones with the great majority of authors who have covered the same ground, except that the "Contemporary Period" is made to date from the French Revolution. Within these divisions no hard and fast rule of classification seems to be followed; where a single *genre* has a distinct existence it is given a separate treatment, as in the case of "*Le Théâtre*" under *Le Moyen Age*, but more frequently the grouping of chapters under the general heads depends upon some broad principle of intellectual relationship, such as "*Les Mondains*" and "*Les Grands artistes classiques*" in the seventeenth century, or "*L'Influence du romantisme sur les différents genres*"

and "*La Réaction contre le naturalisme*" in *L'Époque contemporaine*.

The greatest virtue of the book is probably the scrupulous care with which every effect is directly associated with an adequate cause; the student is never allowed to lose sight of the fact that the literature is an organic whole and not merely a promiscuous assemblage of independent and isolated fragments.

The makeup of the edition is attractive in every respect and the text is copiously illustrated with excellent copies of original documents, paintings, engravings and the like.

The questionnaire is particularly well arranged and covers the ground in such a way as to form a good working outline of the essential points to be retained, as well as an extremely convenient source from which to borrow entire lists of examination questions.

The *Notes Historiques* are arranged in alphabetical order to facilitate rapid consultation and are in sufficient number to provide for the greater part of the allusions found in the body of the text.

The vocabulary, while not complete, includes the technical and unusual words, and should be ample for use in translation with students in the second or third year in college, or fourth year in high school, if such a use were desired.

The book undoubtedly meets an urgent need of our instruction and will be appreciated accordingly as an excellent piece of work well calculated to serve the purpose for which it is intended.

WHITFORD H. SHELTON

University of Pittsburgh

FRENCH DICTATION. A Handbook for Teachers with Sentences and Passages for Practice, by WALTER RIPMAN. E. P. Dutton and Co. 128 pp. 1922.

The book has been written with the object in view of preventing wasteful effort in the exercise of dictation. It is based on the careful examination of "thousands of scripts" from which definite conclusions have been derived for the causes of error. Mr. Ripman classifies the causes that may lead to errors in dictation in four categories:—(a) sounds which may not rightly be apprehended; (b) sounds that may be correctly heard, but that may convey no meaning or not the right meaning to the student; (c) grammar defects (paper grammar); (d) carelessness due to kindred words, dittography, metathesis and omission of letters.

This analysis of causes of error is followed by method of procedure in giving dictation and suggestions for the correcting of dictation. Both of these parts are worth looking into because they contain ideas and concrete suggestions.

The most useful part, however, of this little book should be Part IV entitled "Mistakes: causes and remedies." He discusses these in the order of consonants, oral vowels, accents, concords, and

vocabulary. We have attempted to find the "idée directrice" for the choice of order or for order within the given order, but have failed to find it. It seems that order in the book should have been based on the relativity of frequency of error with a particular attention drawn on this point. As it is, the book seems to be a compilation of the author's notes with a discussion as to the possible causes for error cast together without order or emphasis; thus he begins in dealing with stops (p. 11) which offer *occasional* mistakes, and then states with "there are many instances of *double letters* in French which represent single sounds; the unnecessary doubling of letters is perhaps more frequent" and so forth. Facts which we know but what we should be essentially interested in would be a discussion of these facts pointing out the relative errors in each group which he discusses. Another essential factor in which we are interested is *remedies*.—unfortunately they are lacking, and it would take space to indicate all instances of omission. Mr. Ripman finishes his book with useful exercises in dictation.

The new point of departure which can be suggested from his study is the looking into and drawing conclusions from errors that are made by students as this might suggest a new order of emphasis in language work.

EMILE MALAKIS

University of Pennsylvania

CORRESPONDENCIA PRÁCTICA, by MEDORA LOOMIS RAY and RUTH A. BAHRET. Ginn and Company, 1923. 123 pp. + abbreviations and vocabs. \$1.00.

This little book offers a splendid introduction to Spanish letter writing; the title *Correspondencia Práctica* is well chosen since the material not only touches on the field of the professional exporter but exemplifies the kind of business letters we are all obliged to write at times.

There are fifty-two lessons; each lesson contains a letter in Spanish which is probably made more attractive by being printed as a reproduction of the typewritten page. The second part of each lesson is a grammar drill in Spanish in which for the most part incomplete sentences are given to be completed. These drills cover the use of the subjunctive, the use of prepositions before both noun and verb complement, the use of *ser* and *estar*, etc. The next part of each lesson is a group of five or six sentences to be translated into Spanish. The drill and these English sentences prepare the student to translate the English letter which follows. Many of the lessons contain, in addition, directions for writing original letters in Spanish, the accomplishment of which would seem to be the ultimate purpose of the book.

In lesson 43 the student is asked to give synonyms of certain commercial expressions and in lesson 45 he is asked to put a few commercial idioms into sentences. More exercises of this type would not be amiss.

No rules of grammar are given; the drills will accomplish the desired end in a more natural manner. Furthermore, there are no notes; the text is supplemented with excellent correct Spanish-English and English-Spanish vocabularies which are so complete and detailed that a section devoted to notes would be an unnecessary burden.

The last nine pages are devoted to nine dialogues which "discuss everyday subjects in everyday Spanish," added for supplementary reading. Excellent in themselves, these dialogues seem foreign to the matter of practical correspondence.

EDWIN B. WILLIAMS

University of Pennsylvania

LA FRANCE ET LES FRANÇAIS, par M. S. PARGMENT.
Macmillan, 1923, pp. 371.

The aim of this little book is to provide American students with a few essential facts about France, the land and the people. The information is frankly of the most elementary character. It does not include by any means all that a French child of twelve is supposed to know, but only the names and dates that ought to be already familiar to every high school graduate in America. This is far less than the minimum required for a sympathetic understanding of French life and letters. Mr. Pargment's book is therefore a mere introduction to the study of French Civilization, not a *Précis* of that vast subject. Its field is different from that of Messrs. Lanson and Desseignet's excellent work *La France et sa Civilisation*, different also from Foncin's *Le Pays de France*. But its usefulness in its narrower field may be very great. The book, not overburdened with facts, is all the more suitable for a second year course, in which the chief emphasis ought to be laid on language rather than on miscellaneous *realia*. The style is simpler and more readable than Foncin's, in whose book examples of splendid condensation alternate with mere catalogues. An elementary review of the whole subject is not superfluous: for, if our students are familiar with the names of Charlemagne, Louis XIV and Napoleon, they frequently hesitate about their proper sequence. After working his way through Pargment, the reader will at least be acquainted with the vocabulary of this branch of learning, and will be ready to take up, in the third year of his college course, or even in a French university, a more detailed treatment of the subject.

The policy of ruthless simplification involved, of course, many sacrifices. We can not blame the author for being ruthless:

but his reasons for sparing or cutting down are not always clear to us. If Vercingetorix is mentioned as one of the commanding figures in French history, Saint Louis should not be left out. And Louis XI fills too great a place, not merely in the political development of the country, but as a sinister character in drama and romance, to be ignored altogether. Among the French colonies, it seems strange to omit A. O. F. and A. E. F. (*Afrique Occidentale Française* and *Afrique Equatoriale Française*), the largest by far, and in a way the most promising. Metz and Strasbourg do not appear, either in the map on the fly leaf, or in the brief description of French cities: indeed Nancy is described as the largest city in Eastern France. It seems as though the text of the Versailles Treaty had not yet reached Michigan. In the literary section, Madame de Noailles receives full mention in the text: but Verlaine, on the same page, is relegated to a foot note. Alphonse Daudet basks in the sunshine of the upper regions, whilst George Sand, Prosper (!) Mérimée, Stendhal, the Goncourts, Zola, Maupassant are left in the dim twilight below. But they are more fortunate than Michelet, whose name does not appear at all.

Although the author has tried to be moderate and fair throughout, he will not be chagrined if a fellow teacher fails to accept some of his opinions, and a few of his facts. We do not believe that Napoleon I became Emperor in 1802 (p. 25), and Napoleon III in 1851 (p. 28). We believe just as little that the Second Empire, especially after 1859, was a "despotic regime." The Emperor was not solely responsible for the war of 1870: a bellicose attitude was forced upon him by Cabinet, Parliament and Press, as well as by the Parisian mob. (p. 30). The merchant shipping of France is larger today than it was before the war (p. 44). We are seriously inclined to doubt that the French are "optimistes par nature": cheerful pessimism (irony and even cynicism) seems to us one of the most permanent traits of the race. Of the major French writers, only Rabelais and Rousseau were resolutely optimistic; and Rousseau was neither French, nor sane.

The style of the book is simple, idiomatic and pleasing. We rather enjoyed, as a touch of local colouring, the repeated use of such a *cliché* as "*marcher hardiment sur le chemin du progrès.*" Only one passage struck us as un-French in expression: the translation from Barrett Wendell (p. 119); and only one as un-French in taste: the excessive claims made for the French language on pp. 197-200.

The book is intelligently illustrated, with descriptive legends in the notes. There are exercises which are at least a useful indication; a vocabulary which seems adequate. But, in a book which is, in its modest way, a useful work of reference, we miss two indispensable instruments; a brief bibliography, pointing at least to the next step on the long road; and an index.

Rice Institute

ALBERT GUÉRARD

LE VOYAGE DE MONSIEUR PERRICHON par LABICHE ET MARTIN. Edited with Notes, Direct-Method Exercises and Vocabulary by RALPH E. HOUSE and CHARLES E. YOUNG. D. C. Heath. 1923.

House and Young's edition of "Le Voyage de Monsieur Perrichon" is a practical and attractive book. The editors have added a great deal to the fun of the play by appropriate illustrations. The second year student has had little if any characterization. He can better appreciate the play if he knows the type of people about whom he is reading. In the current editions the type is broken by landscapes of France, which detract from the fun rather than add to it. In this edition the student's interest is immediately captured by the illustrations. He is made acquainted with the characters.

In this edition the notes are conveniently placed at the end of the book, taking up about seven pages. They are written in as condensed a form as possible, giving only necessary information and the equivalent of the common idiomatic expressions used in the text.

Certain notes as for instance that on P. 47—1.22, could be omitted. If the term or expression is the same as has been given, the student has read the note once, why refer him to the same again?

The vocabulary which takes up some twenty-seven pages has been made sufficiently complete to warrant a reduced amount of annotation. Such words as *absence*, *accident*, *admirable* and *affection* could be omitted. The student recognizes them immediately.

The editors have made the text much more useful by appending some twenty pages of very definite, carefully planned exercises. They have taken several scenes in each act and have prepared questions, exercises involving the essentials of grammar, the most current idiomatic phrases, exercises for free composition, both oral and written, and for translation. The questions are asked correctly. The form "Votre père, où est-il?" for example, so often found in American editions of French books, has been replaced by the correct construction: "Où est votre père?"

The reviewer has noticed no typographical errors.

E. BRANDENBERGER

Miami University

AMPARO, por PÉREZ ESCRICH, editado con introducción, ejercicios del método directo, y vocabulario por M. L. RAY y R. A. BAHRET, Amercian Book Co., 1922.

Este libro contiene un prólogo de una página por los editores, 150 páginas de texto, 72 páginas de ejercicios (cuestionario, gramática, locuciones, traducción, estudio de palabras, empleo de

preposiciones, tema original, traducción del inglés al español), 102 páginas de vocabulario (de las cuales 14 son inglés-español).

"Amparo" tiene muchos méritos. Aunque es una novela, hay pausas que ofrecen interrupciones convenientes para lecciones individuales. El estilo es fácil, corriente; el vocabulario bastante común, y las construcciones fáciles de manipular. Hay bastante color local y magníficas descripciones de ciertos caracteres españoles. El tamaño del libro es también suficientemente modesto para el uso de las clases. No hay sección aparte de las anotaciones, pero el vocabulario resuelve la mayor parte de las dificultades sintácticas o semánticas. Las ilustraciones también hacen resaltar los atractivos del libro.

Reza el prólogo que el libro se puede leer fácilmente en un semestre escolar. Esto parece una imposibilidad física. Si el libro se lee en el segundo año del *high school* o en el primero del *college*, un semestre no basta para terminar el texto. 150 páginas de texto y 72 de ejercicios de método directo necesitan o un estudio bastante amplio ya de español para que los alumnos terminen el libro en un semestre, o una madurez de inteligencia, que de hecho no se encuentra entre los alumnos de *high school* o los novatos (*freshmen*) de universidad. Es dudoso si la materia, de un romanticismo filisteo y con desenlace triste, agradaría a la juventud; y es de dudosa utilidad lo de las etimologías latinas.

Es muy difícil, en rigor, el escoger un texto de lectura, sobre todo en el *high school*. En resumidas cuentas, se puede decir que la profesora puede escoger un libro de lectura fácil, sencillo, sin interés para nuestra juventud sofisticada; o un libro de lectura (novela o antología de cuentos), que tal vez contenga interés pero que indudablemente contiene muchísimas dificultades para el alumno de corta edad, dificultades lingüísticas, lexicológicas y sintácticas, amén de que no pueden nuestros alumnos de *high school* darse cuenta del numen de un idioma extranjero. Con todo eso, el argumento es causa de no poca vejación de espíritu. Cuentos de hadas y anécdotas se vuelven insípidos desde luego; narrativas históricas huelen demasiado a aulas; novelas, comedias, libros de autores consagrados, pueden ser o anodinos o picantes en demasía. Aun el número de páginas en un libro es cosa de importancia. Un libro que peca de largo cansa en una clase de *high school*, y mata el interés de los alumnos; y la adición de cosas que no sean de lectura, como repaso de verbos, gramática, materiales de método directo, abultan el libro pero no creo que sean generalmente usados en las clases.

En fin, un libro de enseñanza, como hubiera dicho Juan Ruiz, es "cosa humanal;" es un término medio que ha de conseguir el mayor éxito con el menor esfuerzo; un argumento bastante interesante, de extensión razonable, con el debido tratamiento crítico de materia, de vocabulario y de sintaxis. En cuanto a la inclusión de

cosas ajenas, ejercicios de una especie u otra . . . cierta variedad no daña, porque algunas maestras habrá a quienes servirán de utilidad.

Sin embargo, toda profesora debe hacer una cosa con cada texto nuevo; debe revisar para sí las cosas que deben ser explicadas a las clases. Por ejemplo, en "Amparo," los puntos siguientes, entre otros, deben glosarse en la clase:

p. 8, l.20 *llevaba el brazo*. La profesora debe indicar una traducción a propósito; p. 8 l.22 *yo soy*. Modismos como éste se deben subrayar para suplementar el trabajo metódico de gramática, p. 10, l.1 *dote*. ¿Vale la pena de hacer resaltar el carácter ambiguo de palabras como ésta (género ambiguo)? p. 10, l.20 *se le convierta*. La explicación de la construcción de *le*, cuando ocurra en un texto, vale mucho más que la dada (si es que se da) en la gramática; p. 11, l.6 *se piensa*. Se debe facilitar una traducción de esta frase a los alumnos; p. 12, l.6 *separóse*. Esta forma pide explicación; p. 12, l.13 *a quien se ha de parecer*. Este modismo debe tener una anotación, p. 15, l.16 ¿Quién es este Moreno? p. 17, l.6 ¿Qué es una *villa* (palabra italiana; no se encuentra en el vocabulario del libro).

Va de suyo que el comentario de cada profesora se debe determinar y gobernar por el carácter de cada clase y su modo de ser. La profesora no debe imaginarse que los alumnos reciben informes suficientes del texto que leen. Ella misma tiene la obligación de preparar cuidadosamente cada lección con el fin de tener sus propias glosas y apuntaciones.

Como otros ejemplos de lo que queremos decir, podemos citar estas tres observaciones que en algunas clases serían necesarias: p. 55, l.16 se traduce *número* adecuadamente por *numbers, figures*? p. 55, l.22 se traduce *expressivo* aquí por *expressive*? p. 156, II, 5 *aún*; falta de impresión por *aun*.

Se entiende que el oficio de la profesora no tiene límites, y la ayuda auxiliar que ella pueda y debe prestar simplifica el texto. Otros dos ejemplos podrían explicar lo dicho. En la página 10, línea 1, la profesora puede muy bien pintar con colores pintorescos las costumbres españolas, explicando el dote español, los esponsales, y otros rasgos exóticos (para los Americanos) de los contratos matrimoniales. En la página 13, línea 9 *con suavidad*. Como buena traducción, la profesora puede explicar como se traduce mejor aquí un adverbio preposicional como mero adverbio; no *with softness* sino *softly*.

A. A. SHAPIRO

University of North Carolina

MON SECOND LIVRE DE FRANÇAIS, by F. M. S. BATCHELOR.
Oxford at the Clarendon Press, 1923. 207 pp. + vocab.

Geography and history—the history of the Middle Ages with its wealth of heroic legends—are made the basis of this new direct method book. Around this interesting text material, Miss

Batchelor has introduced exercises in word study, synonyms, antonyms, derivatives; and exercises in grammar and free composition.

The book is not complete in itself for second year work, especially for an American high school. It does not deal sufficiently with grammar—in fact the grammar material has been essentially relegated to the back of the book in the form of a “résumé de grammaire” and comprises only fifteen pages (pp. 174-189). This “résumé” deals only with the essentials. Even these essentials need a goodly amount of supplementing to be useful; for instance, at random p. 187: “L'imparfait exprime une action passée qui n'est pas finie au moment (passé) dont on parle . . . Le passé historique exprime une action passée tout à fait finie au moment (passé) où l'on parle.” This rule is not quite sufficient for overcoming this difficulty that seems to be almost unsurmountable. Innovations have also been introduced in grammatical terminology. Thus p. 181—subject and object pronouns are referred to as *pronoms faibles*, disjunctive pronouns are called *pronoms forts*; p. 186, we have *futur dans le passé* for *conditionnel*; p. 187 *passé historique* for *passé défini*. These innovations may be good in themselves but sooner or later confusion will arise. It would seem wiser to abide by the standard French grammatical terminology.

This slight criticism should not detract from the usefulness and excellence of the book. It does away with the “*lieux communs*” of every day life and domestic life which is so prevalent in many texts.

EMILE MALAKIS

University of Pennsylvania

LES RAVAGEURS. Par JEAN-HENRI FABRE. Edited by EDWARD MANLEY, Englewood High School, Chicago. Benj. H. Sanborn & Co., 1923. XVII+215 pp.; 102 pp. of text.

Although the opinion of the editor that most French literature available for class use is limited to comedy and love stories is easily open to dispute, it is quite true that this book of Fabre presents a new side of French genius to the American student. Fabre is a poet and his entomological treatises are literary masterpieces. Although you may not be fond of the study of insects, you are bound to marvel at the simple way this savant has been able to arouse your interest in what threatened to be a dry and complex cataloguing.

The introduction contains a short biographical sketch of Fabre taken chiefly from an article in the London *Daily Mail*, and a discussion of a few paragraphs on Fabre's work by Maeterlinck which is bound to win the reader in advance, if the portrait of the old Frenchman opposite the title page has not already done so.

Unfortunately the editor has been entirely too sparing in notes, and some of the notes he has given are rather misleading; e. g.: page 1, line 4 *cependant* is translated by *ordinarily* or *usually*; page 2, line 24, *beaucoup*...*beaucoup* by *partly*...*partly*; page 32, line 1, *du reste* by *also*; page 36, line 24, *encore* by *already*. Although such interpretations might be permissible in a translation made for publication, they cannot be justified in notes that are explicative of a text, as they may give a lasting wrong impression to the student. The correctness of the interpretation of *On y fut* by *they found what they were looking for*, page 35, line 7, is very questionable. Might this not rather be a case of *être* used for *aller*? Likewise, the translation given for *en veulent aux* on page 64, line 13 as *wish them made of* would be more exact if account were taken of the idiom *en vouloir à* with the meaning of—to aim at, to have a design upon, to intend to attack, to go after.

In view of the fact that the book is designed for use "at least as early as the second year," I am of the opinion that notes should have been given on the following points: (a) Inverted order after such words as *aussi* used at the beginning of a sentence, a construction which occurs at least ten times; a note is given for page 36, line 9 explaining that *est-il* is the same as *il est*; but this is inadequate since the word *aussi* in the preceding line is not mentioned, nor is this the first example of the construction. (b) Inverted order in dependent clauses after *que*, *où* or *comme*, a construction occurring more than thirty times. Students are prone to translate words as they come and it would seem advisable to forewarn them against this practice in the few cases where French word order differs essentially from the English. (c) The uses of the subjunctive; only one case is explained: *trouve* after *pour que* page 37, line 21, although there are many other examples of the subjunctive that offer greater difficulty in translation; page 13, line 3, page 13, line 6 and page 14, line 8 are all particularly important and interesting subjunctives revealing the author's teleological attitude toward the life of the insect. (d) tense with *depuis* page 3, line 25; *arrive la marraine* and *va...quérir* page 12, line 1 as the quaint language of fairy tales; *qui* containing its own antecedent page 23, line 4; *l'esprit comme quatre* page 33, line 3; *que* for *quand* page 47, line 7; *se serait arraché les cheveux* page 47, line 26; expletive *ne* page 50, line 5; *c'en est fait* page 61, line 23; future tense after *tant que* page 64, line 4; *avais* for *aurais eu* page 74, line 14; *voyons voir* page 78, line 28; use of future tense page 85, line 8, etc.

The following errors have been noted in the text: *quelle* for *qu'elle* page 22, line 23; *que* for *qui*, page 33, line 13.

The vocabulary is very complete: it explains uncertain points of pronunciation; it furnishes idioms and gives the preposition a verb governs before a following complement. Because of this

very completeness it is important to note the following shortcomings: failure to give meanings for *où* and *y* as pronouns, of *chez* as *in the case of*, a translation necessary for page 14, line 18 and page 87, line 16; of *venir à* occurring on page 56, line 25 and page 101, line 7; of *soit . . . soit* as *either . . . or* occurring on page 86, line 6 and page 100, line 7; *imagine* is a very poor translation for *imaginer* on page 85, line 28 and page 86, line 20; *conceive* would be much better; failure to indicate that the *cs* in *échecs* is silent and the *s* in *mœurs* is pronounced.

The following mistakes have been noted in the vocabulary: *mœurs* is given as masculine; the accent is missing on the first *e* in *pépinière*; under *servir*, *ne vous servez pas*— is given with the meaning, *you are not using*? This is the right translation but the wrong copying of the *ne vous servent pas*? page 49, line 26, *ne vous servez pas* being impossible with a question mark.

The effort that should have been put on the notes is wasted on a thirteen page questionnaire, fifteen pages of verb exercises and twelve pages of irregular verbs. The questionnaire is entirely too technical for the general student who, although he may read Fabre with enjoyment, is not interested in constructing sentences that belong to the kindergarten or the biological laboratory. The verb exercises and the irregular verbs belong to the province of grammar and composition, and seem to fill no definite need as they are placed.

The book as a school text is a very worthy innovation and should encourage more editing of material of like nature in other branches of science.

EDWIN BUCHER WILLIAMS

University of Pennsylvania

Books Received

GENERAL

JUNIOR HIGH SCHOOL EDUCATION, by CALVIN O. DAVIS.
World Book Co., Yonkers-on-Hudson. 1924. 451 pp. \$2.20.

In this exhaustive study of the Junior High School, the writer devotes a brief chapter to the foreign languages. He concludes that foreign language study has proved effective when offered in the seventh and eighth grades when material and methods have been adapted to the capacities and interests of the pupils; that some kind of introductory course seems to offer advantages as a first course in foreign language study; and that, of the specialized language courses, the course in Latin appears to have the first claim to recognition in the Junior High School.

FRENCH

BLANCHETTE. Comédie en trois actes par EUGÈNE BRIEUX with introduction and Notes by HUGH A. SMITH and HELEN M. LANGER. D. C. Heath. 1924. 104 pp.

A play by Brieux is a welcome addition to our list of French texts, and "Blanchette" is one of his best compositions and probably the most readily intelligible to a scholastic audience in this country. This edition, eminently well suited for third year classes in college, contains adequate notes, and quite properly, no vocabulary.

FRENCH FAIRY PLAYS by MATHURIN DONDO and M. ELIZABETH PERLEY. Oxford University Press, American Branch, New York. 1924. 132 pp.+vocab. 95 cents.

Dramatized versions of old friends from Perrault's collection, admirably adapted for reading or for dramatic presentation in elementary classes.

FRENCH IDIOMS AND PHRASES, with Exercises for practical use by GENEVIEVE H. CHENEY. Ginn and Co. 1924. 79 pp. 76 cents.

Detachable exercise sheets providing drill on idioms and expressions of frequent occurrence in the first and second years of high school or in the first year of college French.

FRENCH COMPOSITION FOR COLLEGES by LEWIS PIAGET SHANKS and EDMOND A. MÉRAS. Harcourt, Brace and Co. New York. 1924. 174 pp.+appendix and vocab.

Interesting, informal material in French closely related to the every day interests of college students accompanied by abundant exercises for oral drill, suggestions for free composition and exercises for translation from English to French. The book is also suitable for conversation classes.

LA FRANCE QUI CHANTE. Airs et paroles recueillis ou choisis par H. E. MOORE. Accompagnements de H. RODNEY BENNETT. D. C. Heath and Co. 1924. \$1.40.

Many old favorites as well as less familiar songs with music, suitable for use in French Clubs and in classes where singing forms part of the instruction.